

THE ILLUSTRATED LONDON NEWS



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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 8, 1930.

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THE LIVING AND THE GRAVEN IMAGE COMBINED: SACRED "PUPPETS" IN BALI, AN ISLAND IN WHICH LIFE IS A SUCCESSION OF TEMPLE FEASTS.

It is written in "East for Pleasure": "Life in Bali is a succession of temple feasts"; and it may be said that this is no very great hyperbole. The figures here shown appertain to these feasts and are seen before little temples, assembled for their meanderings. They are, as is obvious, a combination of the living and of the graven image; for their upper parts are borne aloft by men or boys concealed beneath their draperies. One may add a quotation from "Java

and the Dutch East Indies": "Although they are Brahminists, and some even Buddhists, and although they erect effigies of the gods of the Hindu pantheon in their temples, it would be an exaggeration to speak of the Balinese as pure Hindus. Their religion is grafted on the animistic superstitions of the Malayo-Polynesian race, which are constantly showing through the newer cult, and which really form, under the Hindu ritual, their clearest and most definite beliefs."



By G. K. CHESTERTON.

I AM just old enough to remember the world before telephones. And I remember that my father and my uncle fitted up the first telephone I ever saw with their own metal and chemicals, a miniature telephone reaching from the top bed-room under the roof to the remote end of the garden. I was really impressed imaginatively by this; and I do not think I have ever been so much impressed since by any extension of it. The point is rather important in the whole theory of imagination. It did startle me that a voice should sound in the room when it was really as distant as the next street. It would hardly have startled me more if it had been as distant as the next town. It does not startle me any more if it is as distant as the next continent. The miracle is over. Thus I admired even the large scientific things most on a small scale. So I always found that I was much more attracted by the microscope than the telescope. I was not overwhelmed in childhood by being told of remote stars which the sun never reached, any more than in manhood by being told of the empire on which the sun never set. I had no use for an empire that had no sunsets. But I was inspired and thrilled by looking through a little hole at a crystal like a pin's head, and seeing it change pattern and colour like a pigmy sunset.

I have already picked two quarrels with better men than myself, who were enthusiasts for childish romance, upon the reality of the romance of childhood. First, I disagree with them when they treat the infantile imagination as a sort of dream; whereas I remember it rather as a man dreaming might remember the world where he was awake. And second, I deny that children have suffered under a tyranny of moral tales. For I remember the time when it would have seemed the most hideous tyranny to take my moral tales away from me. And, in order to make this clear, I must contradict yet another common assumption in the romantic description of the dawn of life. The point is not very easy to explain; indeed, I have spent the greater part of my life in an unsuccessful attempt to explain it. Upon the cart-loads of ill-constructed books in which I have completely failed to do so, I have no desire to dwell. But perhaps, as a general definition, this might be useful; or, if not as a definition, at least as a suggestion. From the first vaguely, and of late more and more clearly, I have felt that the world is conceiving liberty as something that merely works outwards. And I have always conceived it as something that works inwards.

The ordinary poetic description of the first dreams of life is a description of mere longing for larger and larger horizons. The imagination is supposed to work towards the infinite; though in that sense the infinite is the opposite of the imagination. For the imagination deals with an image. And an image is in its nature a thing that has an outline and, therefore, a limit. Now I will maintain, paradoxical as it may seem, that the child does not desire merely

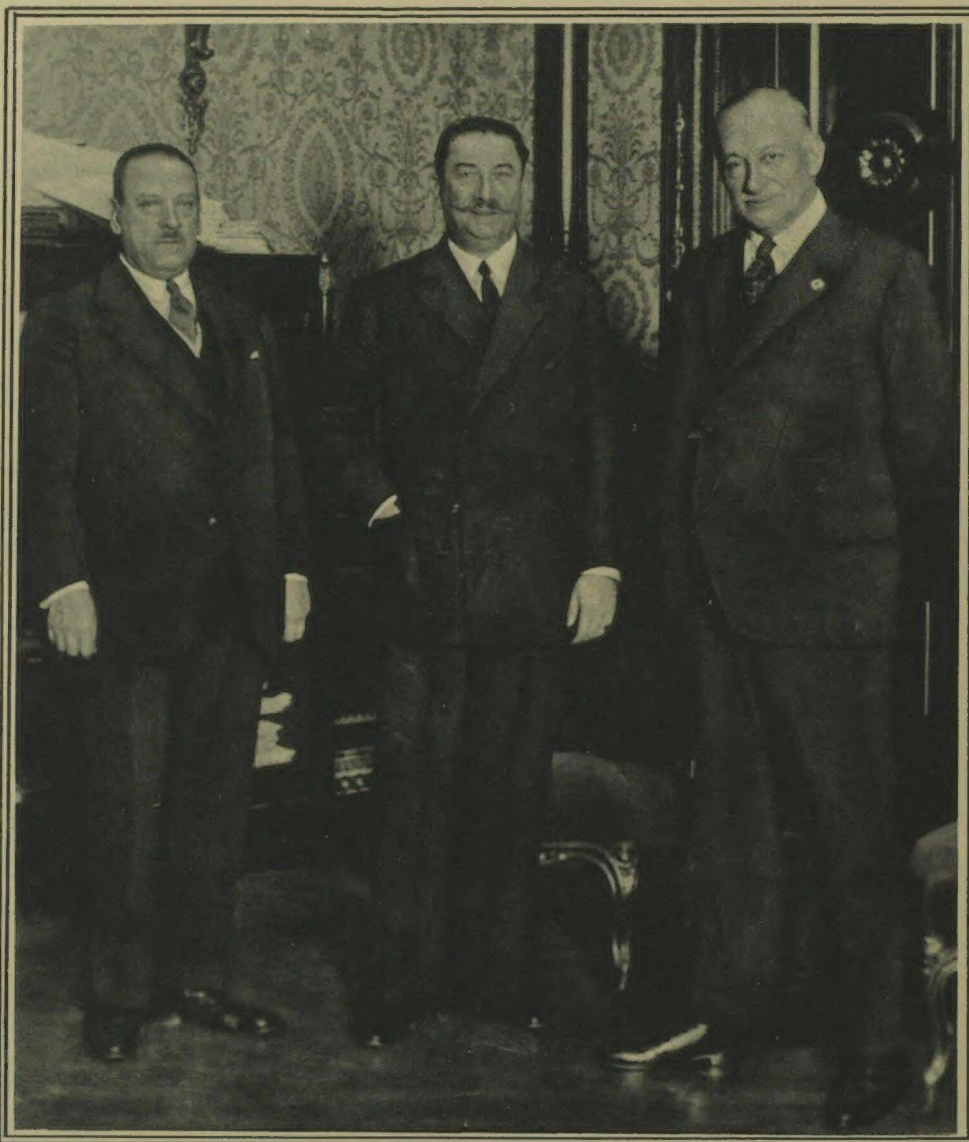
to fall out of the window, or even to fly through the air or to be drowned in the sea. When he wishes to go to other places, they are still places, even if nobody has ever been there. But, in truth, the case is much stronger than that. It is plain on the face of the facts that the child is positively in love with limits. He uses his imagination to invent imaginary limits. The nurse and the governess have never told him that it is his moral duty to step on alternate paving-stones. He deliberately deprives this world of half its paving-stones, in order to exult in a challenge that he has offered to himself. I played that kind of game with myself all over the mats and

the patience to look at them twice, we shall find that they all really support this view; even when they have largely been accepted as supporting the opposite view. The charm of Robinson Crusoe is not in the fact that he could find his way to a remote island, but in the fact that he could not find any way of getting away from it. It is that fact which gives an intensive interest and excitement to all the things that he had with him on the island; the axe and the parrot and the guns, and the little hoard of grain. The tale of "Treasure Island" is not the record of a vague desire to go on a sea voyage for one's health. It ends where it began; and it began with Stevenson drawing a map of the island, with all its bays and capes cut out as clearly as fretwork. And the eternal interest of the Noah's Ark, considered as a toy, consists in its complete suggestion of compactness and isolation; of creatures so comically remote and fantastic being all locked up in one box; as if Noah had been told to pack up the sun and moon with his luggage. In other words, it is exactly the same game that I have played myself, by piling all the things I wanted on a sofa, and imagining that the carpet around me was the surrounding sea.

This game of self-limitation is one of the secret treasures of life. As it says in the little manuals about such sports, the game is played in several forms. One very good way of playing it is to look at the nearest book-case, and wonder whether you would find sufficient entertainment in that chance collection, even if you had no other books. But always it is dominated by this principle of division and restriction, which begins with the game played by the child with the paving-stones. But I dwell upon it here because it must be understood as something real and rooted, so far as I am concerned, in order that the other views I have offered about these things may make any sort of sense. If anybody chooses to say that I have founded all my social philosophy on the antics of a baby, I am quite satisfied to bow and smile.

It is really relevant to insist that I do not know at what exact stage of my childhood or my youth the idea consolidated as a sort of local patriotism. A child has by the light of nature (or perhaps some better light) an idea of fortifying and defending things; of saying that he is the king of the castle, but of being

rather glad than otherwise that it is such a small castle. But, as it is my whole thesis that there is something very real behind all these first movements of the mind, I do not think I was ever surprised to find that this instinct corresponded to an idea. Only, by a rather curious coincidence in my life, it had only just developed as a private idea, when I found it clinched and supported by a public idea. If I have since gone back to public ideas, or to the outside of my existence, I have tried to explain that the most important part of it had long been in the inside of my life; perhaps a long time before I found it there.



THE NEW PREMIER OF SPAIN: GENERAL BERENGUER (CENTRE), WITH HIS PREDECESSOR, GENERAL PRIMO DE RIVERA, MARQUIS DE ESTELLA, EX-"DICTATOR" (RIGHT), AND SEÑOR MARTINEZ ANIDO, NEW ASSISTANT MINISTER OF THE INTERIOR.

As noted in our last issue, General Primo de Rivera, Dictator of Spain since 1923, recently resigned. Later King Alfonso named as his successor General Berenguer, who as Minister for War in 1919 was sent to Spanish Morocco with full powers, as High Commissioner and Commander-in-Chief. In 1923 he was put on trial for responsibility for the disaster of 1921, but, though placed on the Reserve List, was shortly afterwards amnestied. In 1926 he became Chief of the King's Military Household. General Berenguer took over the control of affairs on January 31 last. At his first Cabinet Council on the following day it was decided to re-establish the Constitution and revise the work of the Dictatorship.

boards and carpets of the house; and, at the risk of being detained during his Majesty's pleasure, I will admit that I often play it still. In that sense I have constantly tried to cut down the actual space at my disposal; to divide and subdivide, into these happy prisons, the house in which I was quite free to run wild.

And I believe that there is in this psychological freak a truth without which the whole modern world is missing its main opportunity. If we look at the favourite nursery romances, or at least if we have

A MYSTERY OF LAKE NEMI: AN UNEXPECTED FIND; CALIGULA'S-GALLEY RELICS; AND "BANDAGING" FOR A REMOVAL.



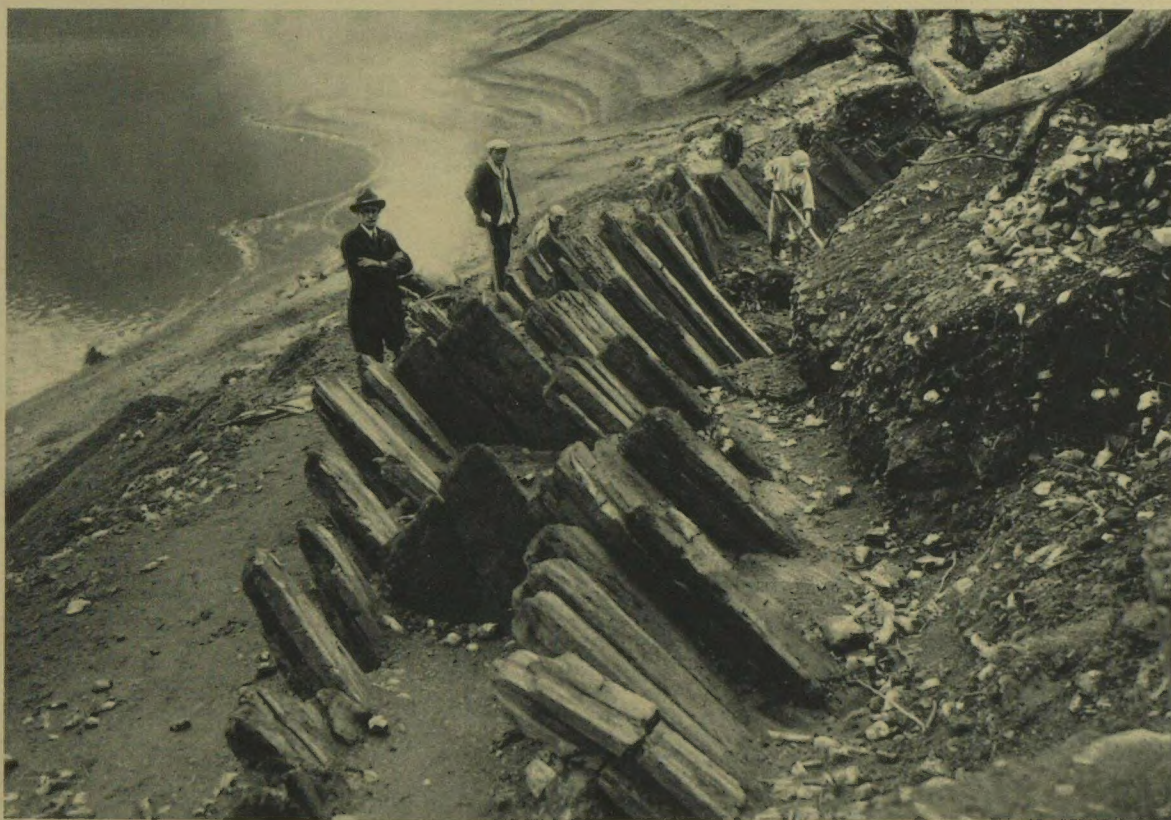
THE LATEST OBJECTS RETRIEVED FROM THE MUD ABOUT THE "GALLEYS" OF CALIGULA IN PARTIALLY-DRAINED LAKE NEMI: A PIECE OF MOSAIC, A TOOTHED WHEEL, AMPHORAS IN BLACK AND RED, AND A STATUETTE.



THE SECOND "GALLEY" OF CALIGULA STILL ALMOST ENTIRELY SUBMERGED: A PART OF THE CRAFT SHOWING ABOVE THE WATERS OF THE LAKE—THE FIRST "GALLEY" IN THE BACKGROUND, ON THE "SHORE."

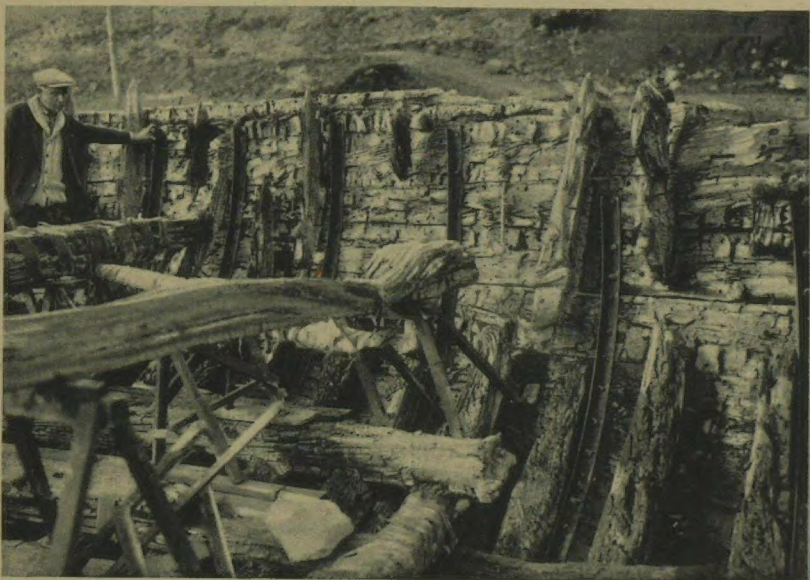
THE draining of Lake Nemi, to expose the two sunken pleasure-galleys of Caligula, has proceeded apace, as our readers are very well aware from the numerous pictures we have given. The first of the big "State Barges" of the Emperor, which are, perhaps, better described as glorified "house-boats," has been brought to light, and revealed as a vessel 197½ feet by 60 feet over all. The second craft is still almost entirely submerged: and it should be added, in this connection, that Professor Ugo Antonielli has advanced the theory that a third Roman "galley" lies at the bottom of the lake. It may be so, but, admittedly, the Professor bases his belief on popular tradition, and on an unknown "snag" in

(Continued opposite.

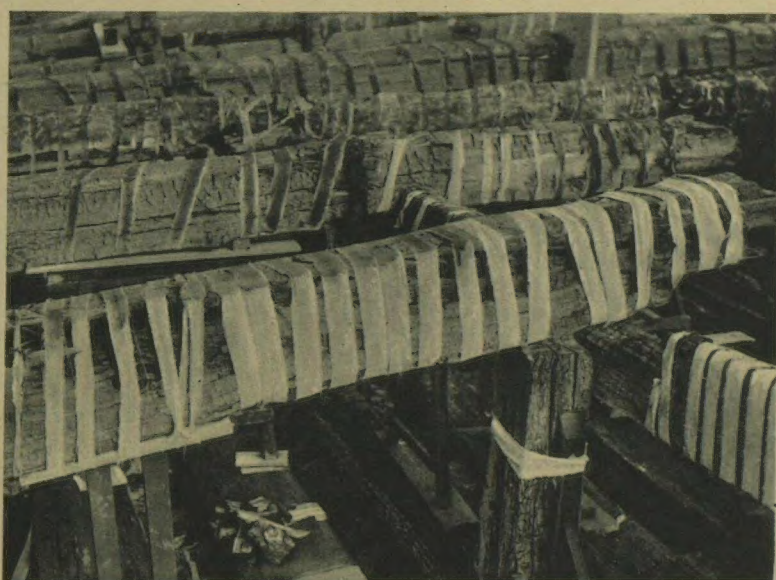


THE NEW MYSTERY OF LAKE NEMI: THE STRONG WOODEN "PALISADE" UNEARTHED ON THE WEST BANK AT A POINT CALLED THE PLAGE DE L'HERMITE, A STRUCTURE WHOSE USE HAS NOT BEEN DETERMINED.

Continued.] the water; and other authorities are inclined to be sceptical. A mystery has, however, been provided by a strong palisade which has been unearthed on the west bank of the lake at a point called the Plage de l'Hermite. The function of this so-called palisade is unknown, and our correspondent does not say, when he uses the word "palisade," whether he means it to suggest a palisade in the sense of a fence or in that of a stockade. In any case, it is interesting to note the size of the wooden beams, which can be judged by the figures of Professor Antonielli and some of his workers, who are seen in our photograph. The first "galley" has been braced and thwarted, for it is to be transported to firmer ground.



PREPARING TO REMOVE THE FIRST "GALLEY" TO FIRMER GROUND: A PART OF THE CRAFT BRACED AND FITTED WITH IRON THWARTS TO STRENGTHEN IT AGAINST POSSIBLE DAMAGE BY SHAKING DURING ITS TRANSFERENCE ON ROLLERS.

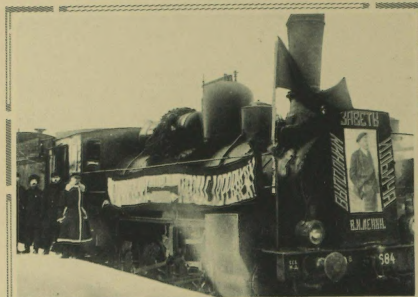


ITS MORE FRAGILE PARTS "BANDAGED": A SECTION OF THE STRUCTURE OF THE FIRST "GALLEY," SHOWING ONE OF THE PRECAUTIONS TAKEN TO ENSURE THE PRESERVATION OF THE CRAFT WHILE IT IS BEING DRAWN TO FIRM GROUND.

In the first half of last year, some disappointment was expressed as to the results of the labour of draining Lake Nemi in order to uncover the so-called "galleys of Caligula." Immediately, Signor Belluzzo, speaking in the Senate, pointed out to the critics of the undertaking that, even if the cost had been higher, the enterprise would have been well worth while, adding that, after all, it would have been absurd to expect to find the craft intact after nearly two thousand years!

The experts, he continued, were much pleased, and he assured his hearers that the actual state of the first vessel was by far nearer to its original condition than was the Forum of to-day to the old Forum. His enthusiasm has been justified, for the more we learn of the work, the more interesting it becomes. We have illustrated it from time to time, and here, as we note above, we give the latest photographs; including one of a curious "mystery" find.

RUSSIA KEEPS THE ANNIVERSARY OF LENIN'S DEATH: DECORATED TRAINS;



AS ON EVERY TRAIN THROUGHOUT RUSSIA ON THE SIXTH ANNIVERSARY OF LENIN'S DEATH: A DECORATED LOCOMOTIVE WITH A PORTRAIT OF HIM FASTENED IN FRONT.



THE RECENT LENIN ANNIVERSARY COMMEMORATION IN THE GRAND OPERA HOUSE AT MOSCOW: A GENERAL VIEW SHOWING THE DATES OF HIS BIRTH AND DEATH AND QUOTATIONS FROM HIS UTTERANCES.

It is reported that the commemoration of the sixth anniversary of the death of Lenin was recently the occasion for the greatest celebrations held in Russia for several years, surpassing in solemnity and effect those in connection with the anniversary of the Revolution. A solemn memorial session was held in the Grand Opera House in Moscow, which was attended by the President and members of the Government. Portraits and busts of Lenin were displayed at every available position, and every train throughout Russia bore on the front of the engine a life-size portrait of the late leader. The Russian paper "Pravda" stated (according to a correspondent of the "Times") that the Cathedral and walls of the ancient Simonoff Monastery, on the outskirts of Moscow, were blown-up by pyroxylin on the anniversary of Lenin's death (Jan. 21), the site occupied by the monastery being needed for a "people's palace of culture." The Simonoff Monastery was originally founded in 1370. In 1591 it was surrounded with walls, but these defences could not withstand the attacks of the Poles and Lithuanians, who captured it in 1610. During

(Continued below.)



WITH A COLOSSAL BUST OF LENIN IN FRONT AND AN INSCRIPTION ACROSS THE ARCHITRAVE OF THE PORTICO READING: "LENIN LIVES IN THE HEARTS OF MILLIONS OF WORKERS": THE FACADE OF THE GRAND OPERA HOUSE IN MOSCOW DECORATED DURING THE CELEBRATION OF THE SIXTH ANNIVERSARY OF HIS DEATH.



ON THE PLATFORM DURING THE LENIN MEMORIAL SESSION IN THE MOSCOW OPERA HOUSE: A GROUP OF SOVIET LEADERS, INCLUDING RYKOFF (SECOND FROM LEFT), KALININ (SIXTH), AND STALIN (EIGHTH).



THE DEMOLITION OF A FOURTEENTH-CENTURY RELIGIOUS FOUNDATION DURING THE LENIN COMMEMORATION: RUSSIAN SOLDIERS REMOVING ANTIQUES FROM THE SIMONOFF MONASTERY NEAR MOSCOW.

(Continued.) Napoleon's invasion of Russia in 1812 the monastery was used as a hospital. Parts of it were destroyed by fire, but later it was restored. Within the area of the monastery six churches had been built, and the principal one, which was dedicated to the Virgin, was celebrated throughout Russia. A magnificent panoramic view of the city was visible from the belfry. The inscriptions shown in the

upper right-hand photograph on the left-hand page include (at the top) part of a quotation from Lenin's utterances regarding "the independence of the workers," and (on the right) such phrases as "ruthless antagonism to capitalists" and "Glory to Lenin's memory." Hung in the background is the Soviet emblem of the hammer and sickle, between the dates of his birth and death—1870 and 1924.

(Continued opposite.)

POLITICAL CEREMONIES; AN ANCIENT MONASTERY DESTROYED.

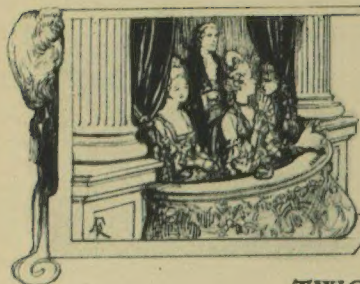


TO BE REPLACED BY "A PEOPLE'S PALACE OF CULTURE": THE HISTORIC SIMONOFF MONASTERY NEAR MOSCOW—BEGINNING THE WORK OF DEMOLITION.

(Continued.)

Those who wonder whether the colossal bust shown in the illustration text below is a good likeness may be interested in the following extract from the "Encyclopaedia Britannica": "Lenin's outward appearance was distinguished by simplicity and strength. He was below the middle height, with the plebeian features of the Slavonic type of face,

brightened by piercing eyes; and his powerful forehead gave him a marked distinction." Within the last few days, it may be added, there has been reported an appalling recrudescence of terrorism in Russia. A message of February 3, from Riga, stated that the Ogos (Cheka) had shot without trial about 300 former naval officers, as "mentally undesirable elements."



The World of the Theatre.

By J. T. GREIN.



TWO PLAYS BY ARTHUR PINERO.—THE MAGIC OF PERSONALITY.

THE grand old man of our drama—the standard-bearer of the British drama of the 'eighties and the 'nineties—Sir Arthur Wing Pinero, will be three-score and fifteen on May 25, and some of us, at the suggestion of Mr. Hamilton Fyfe and under the



AN "ALL-WOMAN" PLAY OF SHOP LIFE: "NINE TILL SIX," AT THE APOLLO THEATRE—(L. TO R.) GRACIE ABBOT (MISS MOLLY JOHNSON) DENYING A CHARGE OF THEFT; CLARE PEMBROKE (MISS MARJORY CLARK), AND MRS. PEMBROKE (MISS LOUISE HAMPTON), THE PROPRIETOR OF A DRESSMAKING AND MILLINERY ESTABLISHMENT.

"Nine Till Six," a play by Aimée and Philip Stuart, first given at the Arts Theatre Club, and since produced by Mrs. C. B. Cochran at the Apollo, is an interesting study of life behind the scenes in a millinery and dressmaking establishment. The cast comprises sixteen women and no men, thus providing an antithesis to "Journey's End," in which there are no women.

leadership of Miss Irene Vanbrugh—Pinero's favourite heroine—would celebrate it by a gala performance in his honour and in token of charity. But Sir Arthur is the most modest of men, and so far our primary idea—to give at the St. James's Theatre (where "The Second Mrs. Tanqueray" saw the light and rendered the author world-famous) a *matinée* of "acts from his life-work"—has met with consideration and a reply in the negative. He does not wish to remember the day in self-advertisement. But that is not at all the idea of the sponsors. We want to render the day historical by endowing with the profits—which, no doubt, will be large, for the whole profession will be glad to lend service—some of the theatrical charities, the Orphanage in particular. As I write, the negotiations are still going on, and it seems that the object of the *matinée*, now very clear to the master, appeals more to him since he has just published a new volume of "Two Plays" at the house of Heinemann, one of which deals comically and drastically with the children's questions of to-day, while the other is a tragic reincarnation of impressions gathered at an Old Bailey trial, and makes poignant reading under the title of "Dr. Harmer's Holidays." "The Child Man" will go far to show how much vim and gaiety, to say nothing of originality, still bubbles in his mind. There are scenes which vividly recall that comic masterpiece of his, "Dandy Dick," now delighting old and young playgoers at the Lyric, Hammersmith.

I would not spoil the interest by a narrative which could only be rendered palatable by introducing episodes in the original dialogue, which is full of spontaneous gaiety and bold fancy. The central idea is this. A very serious author, happily married to a pretty wife and father of two sweet children, a man of high ideals and dwelling mentally in the history of past ages, ekes out a miserable living in "worst sellers" of mediæval studies. A friend, a painter of moderate

talent but modern tendencies, conspires with the wife to convince him that he is all wrong. To live, one must swim with the times; he, the painter, is going to "swop saddles"; he is going to fling futurism and that sort of thing on to canvas and will bid adieu to his serious tendencies. There is the vogue of children's books—there is money in them; why not write them and live in affluence? The author is horrified: a very aloof man, wrapped up in his studies, he knows little of his own children, let alone of children in general. Yet he yields, and painfully he begins to observe and commune with his own offspring. The wonder happens; his children's books become so popular that he becomes rich and famous as the Child Man.

Years pass; the children grow up—not the dear little things they were, but ultra-modern, cheeky, slangy, tyrannising over their father, living on the fat of the land, doing nothing but jazzing and philandering through life. He, too, has altered: the great, deep thinker and moralist, averse to his renown and his wealth, is a soured man: he hates to be the butt of his children; he groans under their awful modernity; he loathes the taunt in "Child Man." His home is hell to him, and it very nearly goes to pieces under the impact of his temper and the temperaments of his family. At length he awakens to what is really the matter. He has been dominated. He sways the public, but at home he is a cipher. That must not go on. He is the worker; he will be the master. Henceforth his daughter will learn typing and shorthand, he

ordains, and his son will work as a junior in a bank. All supplies are cut off—they will have to work. And so he restores law and order and the normality of life.

It is a strange play; it derides, flouts, exposes fads and that independence of the young who will rule before they have learnt to obey. Grotesquely, it is like a series of cartoons illustrating the conflict between the old generation that has ideals



THE REVIVAL OF "MILESTONES" AT THE CRITERION THEATRE: GERTRUDE RHEAD (MISS CLARE EAMES, CENTRE) SHOWS OFF HER NEW FROCK BEFORE MRS. RHEAD (MISS ALICE O'DAY, RIGHT) AND ROSE SIBLEY (MISS EMMIE ARTHUR-WILLIAMS), WITH THE REMARK—"MOTHER SAYS IT'S FAST."

The revival of "Milestones," the well-known play by Mr. Arnold Bennett and Mr. Edward Knoblock, which illustrates the change of fashions and inventions, along with the permanence of human nature, through three successive generations of family life, has proved as entertaining as ever, although it does not, of course, bring the story down to the years of the war.



"THE MAN IN POSSESSION," AT THE AMBASSADORS THEATRE: CRYSTAL WETHERBY (MISS ISABEL JEANS) TAKES A COCKTAIL WITH THE BAILIFF, RAYMOND DABNEY (MR. RAYMOND MASSEY), WHOM SHE HAS INSTALLED AS FOOTMAN.

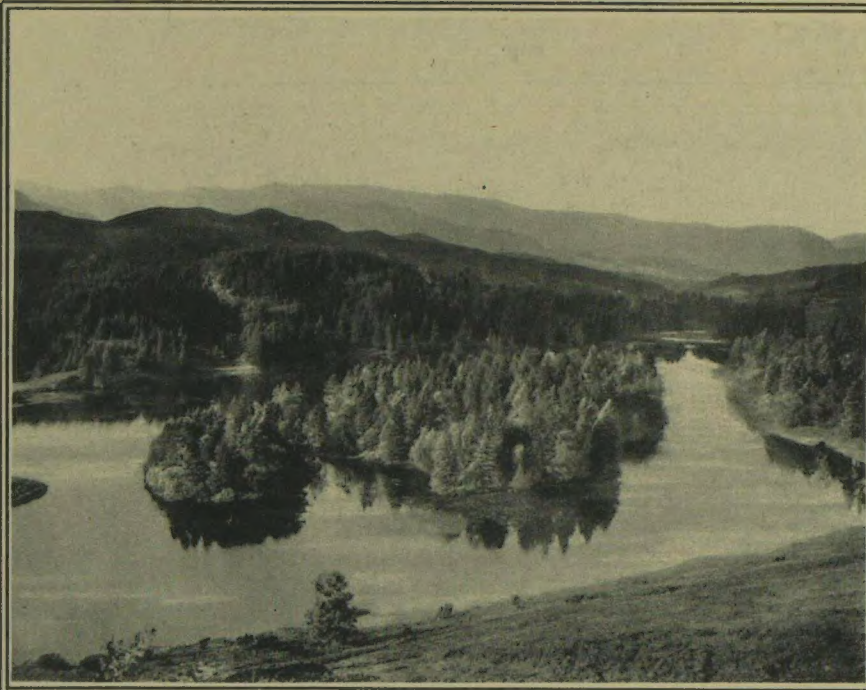
The plot of Mr. H. M. Harwood's amusing comedy, "The Man in Possession," concerns a scapegrace son, who, after a spell in prison, gets work as a broker's man. His first job is to take "possession" in the abode of a charming adventuress, who happens to be engaged to his priggish brother. She puts him into livery as a footman, and when her guests arrive they turn out to be his own outraged family.

and the young—"knocking at the door" (and everything else)—which has none. All the characters are purely farcical and deliberately exaggerated. But the laughter which they impel is never bitter. Behind it there is the kindly spirit of the man who has lived and knows, and that *tout comprendre* which, while using the rod of satire, is full of the milk of human kindness. It is difficult to say how the play will act, for it requires the lightest of touches in every part. But, if it is only half as diverting on the stage as it is in book form, it will make a fitting celebration of the cherished author's coming birthday. For it proves beyond a doubt that Pinero in his seventies has lost none of that gaiety of spirit which, half-a-century ago, in his three famous farces, made all England merry with peals of joy.

Whenever I pass the Duke of York's Theatre, be it at *matinée* hours or before the evening performance begins, there is an endless queue at the pit and gallery doors. This has been going on for months, and, for aught we know, may continue for the rest of the year. For of "Jew Süss," Mr. Ashley Dukes's adaptation of Feuchtwanger's famous novel, it may be said that he succeeded—at least partially—where the original author found that he could not cope with the task, and that it was more safely entrusted to a practised playwright's hand. As it stands, it has become a fairly gripping episodic melodrama, reproducing the elements, if not the essence, of a book so powerful and so completely embodying a whole period of life in eighteenth-century Wurtemberg that nothing short of a trilogy—Süss's rise, greatness, and fall—written by a modern Shakespeare, might have done it justice. We realised this truly on the first night, when, at the end, the audience was in wavering mood, and enthusiasm did not rise until Mr. Matheson Lang made his bow and his speech. Then the temperature rose as by a heat-wave; the pit and gallery yelled themselves hoarse in ecstasy, and, as the excited crowd trooped out, the exclamations of admiration crystallised in adjectives of ecstatic appreciation.

[Continued on page 230.]

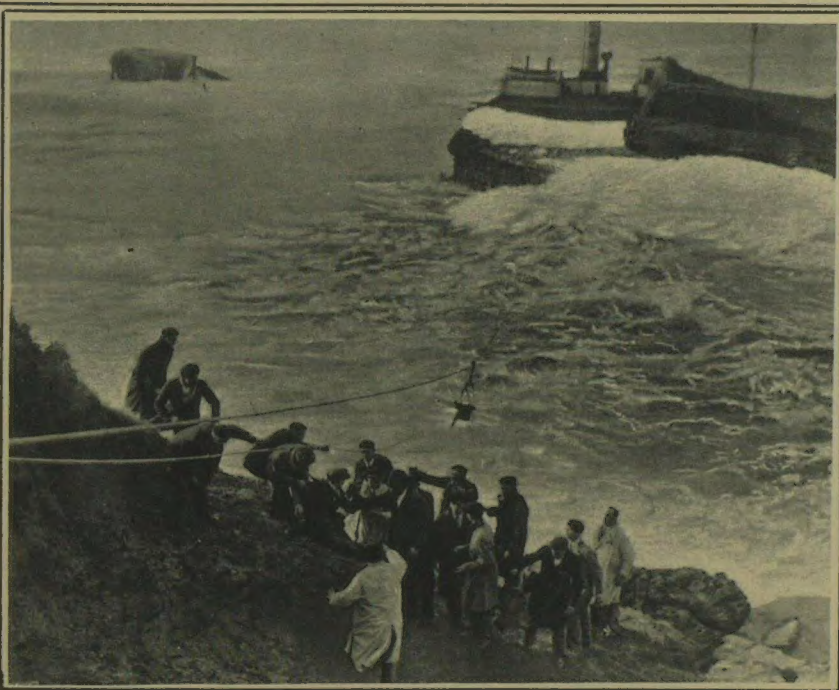
THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



OFFERED AS A GIFT TO THE NATION BY MRS. BEATRIX POTTER, OF "BUNNY-RABBIT" FAME: TARN HOWS, TWO MILES NORTH-EAST OF CONISTON, IN THE LAKE DISTRICT. Sending us the photograph reproduced above, a correspondent tells us that Tarn Hows forms the chief part of a gift offered to the Nation by Mrs. Beatrix Potter. Tilberthwaite Tarn, he adds, is also a part of the proffered gift.—In the photograph on the right, Mr. James Terry is shown demonstrating a device he has invented in order that it may be possible for a mechanic to climb to the tail of an aeroplane in flight and repair it, thus preventing the forced landing that would otherwise be necessary, and possibly dangerous.



TESTING A RADIO-GRAMOPHONE IN A TRAIN: THE EXPERIMENT IN PROGRESS ON A "SPECIAL" RUN BY THE LONDON AND NORTH EASTERN RAILWAY FROM KING'S CROSS TO HATFIELD.



RESCUING THE HANDS OF THE "KNEBWORTH," WHICH WAS WRECKED ON THE ROCKS AT THE FOOT OF THE LIGHTHOUSE AT BIARRITZ: A MEMBER OF THE CREW BROUGHT ASHORE BY LIFE-LINE.

The British steamer "Knebworth," which was on a voyage from Blyth to Bayonne, with a cargo of coal, went ashore in Biarritz Bay on the night of January 27, and broke in two abaft the funnel on the following morning. Despite the heavy seas and the gale, a life-line was got to her, and several men were brought ashore. Communication was then broken, but on the 29th the rest of the hands were taken off by a small steamer which was able, with considerable difficulty and by the exercise of much skill, to get alongside.

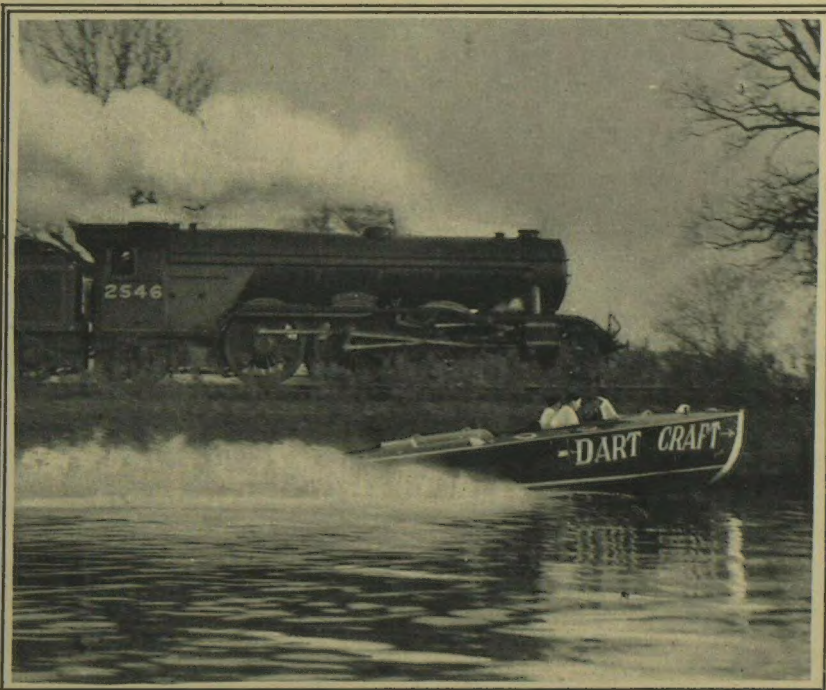


TESTING HIS DEVICE FOR ENABLING A MECHANIC TO CLIMB TO THE TAIL OF A 'PLANE IN FLIGHT, TO REPAIR IT: MR. JAMES TERRY'S FEAT OVER MIAMI.



THE "BOMB" HOAX AT THE BRITISH MUSEUM: A PHOTOGRAPH SHOWING THE WOODEN SEAT IN THE CORNER UNDER WHICH THE "BOMB" WAS FOUND AND SOME OF THE "THREATENED" INDIAN SCULPTURES.

Some sensation was caused on February 2 by the story that a dangerous bomb had been found the evening before on the main staircase of the British Museum, near the Indian Section and in proximity to a series of Buddhistic sculptures discovered in 1797 by Colonel Mackenzie and presented by the India Council. The fuse of the contrivance was smouldering and there was considerable talk of Indian plots. On the Monday, however, it became apparent that the affair was a hoax, and it was noted that the police were trying to find the hoaxer.



SPEED ON THE RIVER RIVALLING SPEED ON THE LINE: MR. J. W. SHILLAN "RACING" HIS MOTOR-BOAT ON THE OUSE, NEAR HUNTINGDON, AGAINST A RAILWAY TRAIN, DURING A SERIES OF TESTS.

THE FOUR-SENSED PEOPLE: A STUDY IN PSYCHOLOGY.

BEING AN APPRECIATION OF

"THE WORLD OF THE BLIND": By PIERRE VILLEY.*

(PUBLISHED BY DUCKWORTH.)

DOOMED to be deprived of one of the five Senses distinguished by Aristotle—Sight, Hearing, Smell, Taste, and Touch—the average person would certainly not sacrifice Sight; for, as M. Villey has it, "the man who sees judges the blind, not by what they are, but by the fear which blindness inspires in him." For that reason, it is written on the door of one of the Institutions for the Blind: "Visitors are requested not to utter any expressions of pity." The sightless wish to be classed—unless they are degradingly satisfied to rank with beggars profiting by misfortune—not as the blind, but as those who do not see; as beings like their fellows, save that they are four-Sensed. They do not pretend that they have not their particular limitations in a civilisation ordered by the seeing for the seeing, but they argue that they are by no means as badly handicapped as most assume. And there are blind and blind, even as there are the brilliant and the dull in every grade of society.

"Physically, the blind man knows that he cannot have the same liberty of action as the man who sees. He need not be completely dependent on the man who sees, but that is all. But with regard to all that is intellectual and moral, he has great pretensions, for he declares himself to be the equal there of other men. . . . In a man's mind there are very few notions that a blind man (a man born blind) cannot acquire, because there are very few which come to us uniquely by means of the eyes." He is without conception of colour; "day" and "night" are only words or periods of time; he is innocent of light, perspective, and of the beauties of form; he must read slowly and write laboriously; he must move cautiously; he must play games and exercise in accordance with his condition; but his brain need not lie fallow; and, philosophically, he will agree: "The suffering occasioned by blindness is not inherent in the heart of the blind. They are not necessarily haunted and tortured, as is supposed, by the wish to see the light. The soul of a blind man is just as accessible to joy as that of the man who sees. It is a mistake to imagine him as always oppressed and weighed down by gloomy thoughts. How should he have that thirst for something that he has never known? Associating with those who see will teach him how useful sight is, but nothing could make him feel how sweet it is, nor give him an idea of it."

In other words, there is recompense for loss. In the case of the author of the book before me, who has been blind since he was four-and-a-half, and cannot claim the survival of more than a vague visual memory or two, it may be taken that the fostering of a natural will-to-win has brought him the keenest satisfaction. Rightly, very rightly, he is entitled to regard himself as a conqueror. He is too modest to do so, but he is among the victors nevertheless. His story is a lesson and an encouragement. When he was a child he learned by heart what his brothers read to him; and at eight he was taught the Braille alphabet, so that he could read by touch. Gradually, his knowledge grew. The Braille Library lent him many of its thousands of mountainous volumes. Other works—some in French, but the majority in Latin and Greek—were copied in relief for him. Oral tuition was frequent; and he made notes by punching the dots of the Braille system invented for that purpose, adding a sort of stenography of his own. His papers for his Professors he typed on an ordinary typewriter. Examinations over for a while, he proceeded to the Higher Normal College, and had to produce. As the subject for his thesis for the Sorbonne, he chose Montaigne. When he was compelled to use eyes they were those of his secretary, but most of his work was personal. Indomitably, magnificently industrious, he transcribed his twenty volumes of the Essays of Montaigne into Braille, afterwards card-indexing innumerable references, of course, also in Braille. At the same time, he had to be familiar with "all that seemed likely to have interested Montaigne," and this, again, meant much note-taking while the books were being read to him. Then he wrote his three volumes—in Braille in part, in part with a typewriter. A wonderful feat. But M. Villey urges: "To sum up briefly, the publication of these closely written pages, of 1250 in number,

did not cost a blind man the prodigious effort that one might imagine."

Yet imagination boggles at it: not a score could do, or would do, so much. But he who did shows that there are many less testing tasks the blind can undertake. Few of them, it is true, ensure an unaided livelihood, for the sightless craftsman, as well as the sightless savant, must be less speedy than the sighted; but, at least, they provide that "something to do" which prevents stagnation.

That, however, is somewhat academic and, informative and fascinating as it is, may not grip the attention of the more casual as firmly as will the contents of those chapters which reveal that "substitution of the senses" which is the blind man's major compensation and ever-ready help in trouble: it will be set, rather, with the distinctly technical, yet easily understood, essays on "Indications with Regard to the Affective Life," including "The Affective Qualities of Visual Sensations and Images: Their Substitutes in the Consciousness of the Blind," and "Sensations and Images which Individualise: the Voice, the Pressure of the Hand, Perfumes," "Nature and Travelling," "Art" and "Poetry"; "Psychology of the Blind in Society"; and, very especially, the epoch-

To those who think, there is no need to emphasise the part played by Touch in the restricted ways of the sightless: "Never does the finger of the man who sees become, to such a degree as with the blind man, the continuation of the brain." It gives knowledge of form and of size; it "recognises" the familiar; it creates "tactile images"; it enables manual work to be done and mental, in that it makes it feasible for the blind to read, to follow maps, to become proficient in mathematics; in truth, it is the chief servant of the Sense of Touch: the tongue and the red edge of the lip are more sensitive but can be employed infinitely less; the foot is scarcely more than a crude guide when walking, although even it will translate vibrations of the pavement and the path. As a receiving-instrument, the hand is the blind man's invaluable tool; as an executant it is paramount. Yet it is not alone in its service: there are such things as the "feel" of the air on the face, the brushing or the battering of the winds, heat and cold; and there is what is commonly described as the sense of obstacles. "We mean by this that faculty which most blind people have of feeling, at some distance from them, the presence of obstacles they are passing, or against which they are just going to knock. They

generally localise these sensations on their forehead, or on their temples, and only those objects which are as high as the face are, as a rule, perceived by them in this way." The explanation, according to M. Villey, is not that the blind can boast "touch at a distance," but that, unconsciously, they react to disturbances in the sound-waves surrounding them, although he admits that in some cases there may be such an alarm as the warmth from an electric lamp or a fire or the smell of leather. "I think," he writes, "that we may very well believe that audition is largely responsible for this so-called distant touch. The first impression is deceptive. The blind perceive by the ear what they believe that they perceive by the skin." And he cites the case of the bats. "Although blind, bats guide themselves along very well in the very midst of all kinds of obstacles without knocking against them. For them, too, it has been suggested that this is due to a mysterious sense which perceives certain emanations coming from objects. But it has been proved that, by stopping their ears hermetically, bats are rendered incapable of guiding themselves, so that it appears, at present, that the sixth sense claimed for them is simply the sense of hearing."

So to Hearing. Here is the second enormous asset: there is a deeper, wider abyss between the hearing blind and the deaf blind than there is between the blind and those with sight. Imagine stone-deafness allied with sightlessness: no oral learning, no reconstruction of scenes from sounds, no naming of people by their voices, no music, no echoes that betray size of room or workshop, no identification by footsteps, none of the amenities of conversation, no location by the pleasant and unpleasant noises of city, town, or village, no striking of bells ringing the hours; in fact, no tell-tale scale of sonorities.

Then Smell and Taste, the former the leader of the two. Smell brings much to the blind; with it comes cognisance of flowers and fields and of things less fragrant, but good to know; it aids in orientation; it carries with it the scents that recall and announce familiar places, familiar things, familiar friends, conjuring up the memories. Taste: its potency is obvious—consider it, apart from the table, as a definer, an analyser, of substances.

"Visitors are requested not to utter any expression of pity." That is what to remember when journeying in the "World of the Blind." Think of those who dwell therein as normal four-Sensed people whose ill-luck it is that they have to pass the barriers that confront them by going round them instead of jumping over them. Judge not by your fear! Then will you walk in sympathy with Pierre Villey, master of his fate and captain of his soul.

And, as a last word, let me adjure you to imprint this psychological study in your muscles, as its author might say. "Psychological study" may give you pause. Do not let it stop you, an you have a mind above that of the average gulper of the puerile or "intelligent" royalty-earner. If you turn back, you will leave behind you a book more enthralling than many a best-seller—and immeasurably more human.

E. H. G.



THE SISTINE CHAPEL PRESERVATION SCHEME: ONE OF THE FAMOUS FRESCOES BY MICHAEL ANGELO—"THE EARTHLY PARADISE AND THE ORIGINAL SIN," SHOWING SEVERAL CRACKS ON THE SURFACE OF THE PAINTING.

It was recently decided, by the International Mediterranean Research Association, in Rome, co-operating with the Vatican authorities and the Italian Government, to undertake a complete photographic survey of the frescoes in the Sistine and Pauline Chapels at the Vatican, to discover what measures of preservation may be necessary, and to carry out such work through the Vatican's special laboratory for restorations. Professor Nogara, Director-General of the Vatican museums and galleries, points out that, though the frescoes are naturally suffering from the effects of time, they have not been allowed to fall into decay, and Michael Angelo's work is not in any serious danger. No repainting will be attempted, and the artist's original touch will be scrupulously respected. Cracks in the frescoes are left as they are, and the most that is done is to refix any parts of the surface that have worn loose or become detached.

Photograph by Alinari Brothers. Supplied by Professor F. Halbherr. (See the Opposite Page.)

marking examination and exposition of tactile space and visual space—Can the "space" of the blind be the same as that of those who see?

The questions the five-Sensed ask are: How do the blind contrive to live a life even approximating to the normal? What enables them to move about with comparative freedom and do this thing and the other? Are there "intuitions" peculiar to them—have they a sixth Sense to take the place of the missing first efficiently, if not completely?

It is impossible in an article as brief as this, and with a subject so complex, to do more than indicate some of the answers voiced by M. Villey's "World of the Blind." And, it is important to point out at once that our authority does not countenance the common theory that the blind are born with senses that are superior in acuteness to those of persons born with sight: the blind come to use their senses better, that is all; for those senses have not only to function as is their wont, but to supply much that is usually supplied by the eyes. The sharpening is not a compensation provided by Nature: it is a sharpening done by Necessity, by the compulsory utilisation of physiological properties which the person who sees possesses, but can neglect.

All of which will not cure the general from their habit of attributing "miracles" to the blind. However, let a few instances give a glimpse of "how it is done." The marvellous will not be less, but there will be increase of understanding.

* "The World of the Blind: A Psychological Study." By Pierre Villey, Professor of Literature of Caen University. (Duckworth; 7s. 6d. net.)

A MASTERPIECE OF ITALIAN RENAISSANCE ART IN NEED OF REPAIR.

PHOTOGRAPH BY ALINARI BROTHERS. SUPPLIED BY PROFESSOR F. HALBHERR.



THE CHIEF GLORY OF THE SISTINE CHAPEL, AT THE VATICAN, WHERE PRESERVATION WORK IS NOW IN PROGRESS:
THE CELEBRATED ALTAR FRESCO OF "THE LAST JUDGMENT," BY MICHAEL ANGELO.

"The famous frescoes of Michael Angelo, in the Sistine Chapel at the Vatican," writes Professor F. Halbherr, "are beginning to suffer from decay, chiefly owing to a menace of disintegration of their substratum. Although not in immediate danger, they are causing some anxiety, and have prompted energetic measures of preservation. The first symptoms of damage were observed in the pictures on the ceiling, in the days of Leo XIII. and Pius X. These, however, were treated in time and consolidated by technical processes. A similar work is now planned for the great scene of 'The Last Judgment' on the altar-wall. The operations will last a considerable time, but with certainty of success. This Chapel, built in 1473-74, by Pope Sixtus IV., represents the cradle of Italian Renaissance

painting, with a unique collection of masterpieces of the fifteenth and sixteenth centuries, bearing the names of Perugino, Pinturicchio, Sandro Botticelli, Cosimo Rosselli, Luca Signorelli, Domenico Ghirlandaio, and that of the prince of them all, Michelangelo Buonarroti. Its restoration will redound to the fame of the present Pope, Pius XI." In order to ascertain the exact condition of the frescoes, and to study their technique, a commission has been formed to take detailed and full-size colour photographs of all frescoes in the Sistine and Pauline Chapels. These will show what precautions are necessary. Michael Angelo's "Last Judgment" was found to need attention, and advantage may be taken of the present occasion to have the work done, though it is not particularly urgent.



A PLANT THAT BUILDS NEW TERRITORY:

RICE-GRASS (SPARTINA) FROM THE TIDAL MUD OF SOUTHAMPTON WATER AS AN AGENT OF LAND-RECLAMATION IN HOLLAND AND EAST ANGLIA.



By Professor F. W. OLIVER, F.R.S., D.Sc

JUST as new stars appear in the firmament of heaven, so, on rare occasions, is a new plant added to the terrestrial flora. Such a case is that of the rice grass, first taken in the tidal muds of Southampton Water in 1870. Ten years later this grass was recognised to be a new form and named

as a land-reclaimer, boundless muds, a hunger for land, and a knowledge of soil technique were required. Holland for thousands of years has been engaged in converting the debris discharged by the Rhine and other rivers into cultivated land. The Dutch have a traditional knowledge of soils, large areas of unreclaimed

twenty years. The largest of the Dutch plantations, covering nearly a square kilometre of ground, is in the Sloe, the branch of the Scheldt which turns north at Flushing and at present separates the island of Walcheren from South Beveland. This area, which lies just to the south of the railway embankment (the Sloe dam) connecting the two islands, is visible from every train entering or leaving Flushing. A small sector of it is given in Fig. 1. In a few years' time the Sloe should be ready for the banking of the first Spartina polder. And so the jig-saw of Holland approaches completion!

The consequences following the establishment of Spartina on soft mud may be summarised as follows—

1. The mud becomes consolidated, presumably by the displacement caused by the very numerous anchoring roots of the plant, which penetrate to a great depth.

2. With the expansion of the Spartina units the surface becomes sheltered from scour, and other plants are then able to get, at any rate, a temporary footing and contribute their bit to the stabilising process.

3. The general level of the mud is raised by silting induced by the Spartina. In the Scheldt this is often eight inches, or more, a year.

The result is that the moment when bare tidal muds become ready to bank is much accelerated. It is a conservative estimate to put this at ten years, and, as this is cumulative, it is evident that the adoption of a Spartina technique is going to give reclamation a great impulse in Holland, and in such other countries as are favourably placed in respect of economic and physical conditions. A great merit of the Dutch work is the large scale and courageous way in which the plantations have been made. The experiments have been laid out from the first on ground it was desired to polderise, and these plantations have been extended as progress required. No time has been lost by the institution of special demonstration areas, and the country should reap the benefit.

The reclamation of the Zuider Zee is quite a different operation from that outlined here. This inlet is being closed off from the sea by one or more dams. It will then be pumped dry and used for farming. Spartina, whose function is to build up silt brought by the tide, has no place here.

Quite on another side of Spartina exploitation is the progress in our own country. Though the moment may not be propitious for adding to the land of England, farmers in Essex, and in particular on the tidal River Blackwater, are introducing Spartina on to their salt marshes with a view to improving the grazing. Spartina is good feed for stock, which take it with avidity; moreover, its value is enhanced from its growth being made in the second half of the year, when ordinary meadow grasses are finished. The matter is still in the experimental stage, and is being watched by experts on the staff of the East Anglian Institute of Agriculture at Chelmsford. In addition to this, in the same district Spartina is being tried for planting in front of sea-walls to protect them from wave impact and scour.



FIG. 1. HOW A SPECIES OF ENGLISH RICE GRASS IS ENLARGING THE AREA OF HOLLAND: PART OF THE LARGEST DUTCH PLANTATION OF SPARTINA IN THE SLOE (A BRANCH OF THE SCHELDT)—THOUSANDS OF SEPARATE CLUMPS, DATING FROM 1925, EXPECTED TO "MEADOW" THIS YEAR INTO A CONTINUOUS SURFACE.

Spartina Townsendii, as a compliment to Frederick Townsend, author of the "Flora of Hampshire." This plant, unlike so many others, refused to be relegated merely to the limbo of the herbarium. With passage of time, the new Spartina spread everywhere in the muds of the Hampshire coast and of the Isle of Wight. In 1899 it found its way into Poole Harbour, which to-day is largely filled by its spread. The grass has also invaded many estuaries on the French side of the Channel, as, for instance, the Seine at Harfleur above Havre, where the streamers of young plants stretching out over the muds make a very remarkable picture.

The procedure of establishment is much the same in all cases. Seed drifts somewhere and gets a footing. A plant arises and expands year by year. From time to time it ripens seed and the seeds are spread about. After about five years the colony will have reached the stage of a scattering of young, isolated tufts. These all continue to expand and fresh seedlings arise between them. Then, somewhere between the fifteenth and twentieth years, the muds are transformed into continuous Spartina meadow. These two phases are illustrated in Figs. 1 and 3.

The great feature of Spartina is its unique capacity to settle in deep, soft muds which have always been bare and to raise their level by collecting and holding silt. Without doubt this plant from Southampton is the most promising agent of mud-reclamation yet discovered. Of its origin nothing is certainly known. For many years previous to 1870 two other species of Spartina were known to be present in Southampton Water—*S. stricta*, an indigenous British species; and (since 1829) *S. alterniflora*, a form that had come from North America, probably brought by shipping. The general idea is that *S. Townsendii* was produced as a result of these two species inter-breeding; it is supposed to be a hybrid between them. Whether this idea is well founded or not, *S. Townsendii* displays the prodigious energy of a first cross—what is technically called the "F₁," or first filial generation. Moreover (and this makes it especially valuable), our Spartina comes true from seed without decline of energy. If it reverted or segregated into different forms, as the seeds of many hybrids do, the Spartina aggregate would deteriorate through the accumulation of inferior individuals, or "duds," and the progress of reclamation would be impeded.

At several stations in the British Isles private persons have started small colonies of *Spartina Townsendii*, mostly of a few acres only, to test its capacities under varying climatic and other conditions. But in our country there is little demand for new land. Our peculiar economic position does not even allow us to use what land we have to the best advantage. This attitude finds illustration in the latest scheme for impounding the waters of the Wash to generate electrical power for factory use. We became a manufacturing people in the nineteenth century, and all sense of land is lost.

For a full-scale trial of the capacities of Spartina

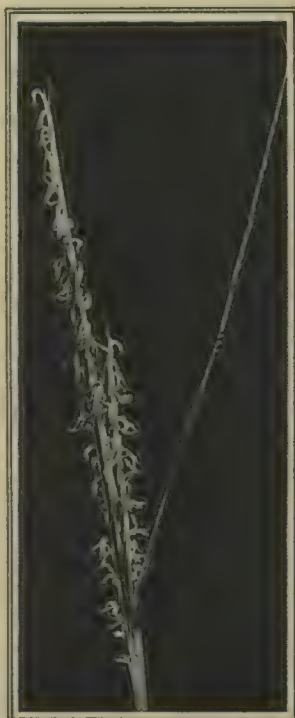


FIG. 2. THE PLANT THAT CONVERTS MUD BANKS INTO MEADOWS: A TUFT OF SPIKES OF SPARTINA TOWNSENDII AT FLOWERING TIME; THE CONSPICUOUS TASSELS BEING THE STIGMAS.

mud, and the economic need continually to expand. So when it became known in Holland that such a plant as Spartina was available as a reclaiming agent, after due inspection of the English localities, large consignments of Spartina cuttings found their way from Poole Harbour to the Scheldt. This was in 1924 and 1925. These cuttings were planted on certain selected muds of the Scheldt, with a view to fixing them and raising their level, so that the date at which they could be banked in (or poldered) and handed over to the purposes of agriculture might be accelerated. Today many of these plantations have reached a spectacular phase—thousands of rows of Spartina tufts, mostly at ten feet intervals, each tuft of the 1925 plants about six feet across, and the others

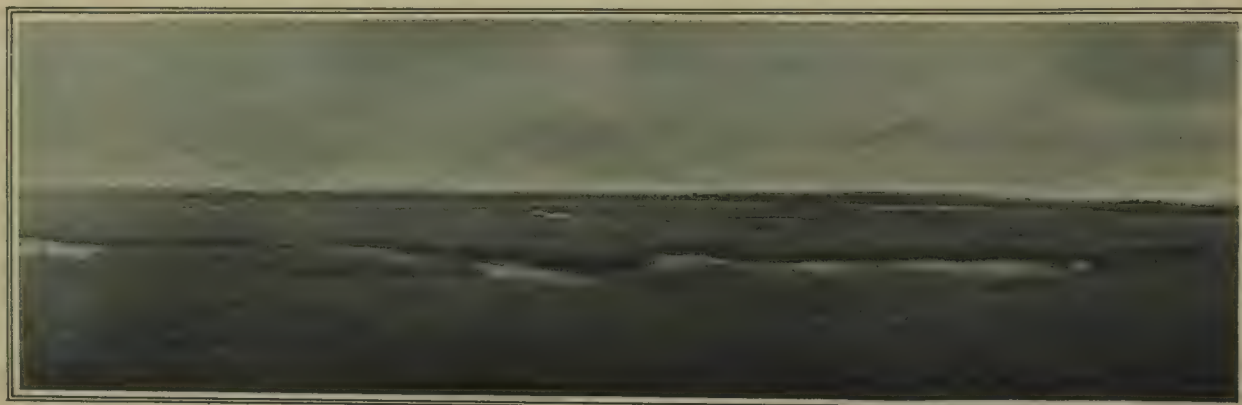


FIG. 3. THE FINAL STAGE IN THE DEVELOPMENT OF SPARTINA, AS UTILISED FOR LAND-RECLAMATION IN HOLLAND AND PARTS OF ESSEX: CONTINUOUS "MEADOWS" FORMED BY THE NATURAL GROWTH AND SPREAD OF THE PLANT IN HOLES BAY, POOLE HARBOUR.

in proportion. By 1930 many of these plantations will "meadow" from the lateral contact of the units, so that about five years should suffice to reach the stage for which nature unassisted requires from fifteen to

So that in different places this plant is being utilised for reclamation purposes, for improving the grazing of salt marshes, for hay, and also as an anti-erosion agent. It has also been tried for paper-making.

A PROPHET AMONG THE ZULUS:

SHEMBE—A POWER FOR PEACE,
AND A RESTRAINING INFLUENCE.

ARTICLE AND PHOTOGRAPHS BY ADAM PAYNE.

1 "A man of no learning but great wisdom; a holy man accustomed to command and lead." Thus Shembe, native prophet and healer of Inanda, Natal, was described to me," writes Mr. Adam Payne, "by one of his 32,000 black followers. Recent native disturbances in South Africa have focussed attention on Shembe, whose power over the Zulus far exceeds that of any living chief, and whose influence is, fortunately, in favour of peace with the white man. His rise to power has been romantic and inspiring. From being a shepherd boy he has risen to be leader of a great following and owner of several thousand acres of land, equally divided into small holdings for his people. Before becoming a preacher, Shembe was comfortably well off with three wives and an assured income; but he renounced this ordinary life, after providing for his wives. His eloquent sermons, delivered in the open air and at kraals and watering places, gained him a great reputation among the natives. From free-will offerings he bought land on which he settled his people. He was at first opposed by the British officials, who feared that his growing power might be misused, but they have since learnt otherwise.

[Continued in No. 2.]



THE PROPHET SHEMBE (ON LEFT IN BLACK ROBES) WITH SOME OF HIS LEADING FOLLOWERS—THREE WITH HEAD-RINGS DENOTING THEIR STATUS AS KEHLAS (OR CHIEFS), AND CARRYING THE CUSTOMARY UMBRELLA, WITHOUT WHICH THE PROPHET HIMSELF IS SELDOM SEEN.

Shembe is looked up to with awe by his disciples; they regard him as the ideal man. His daily life is an example of simplicity, piety, and hard work. He seldom travels by train or motor-bus, usually going by foot or wagon. Thus he covers hundreds of miles, visiting kraals in Zululand, where white men are seldom seen, and spreading his gospel. At a certain time of the year he leads a pilgrimage into the mountains to pray for rain, that the crops may prosper. At these pilgrimages his people fast and pray, sleeping in caves. Other festivals are held at a model village on his property at Inanda. To the people on his property he issues strict instructions which are rigidly obeyed. These are that there shall be

[Continued in No. 3.]



IN COSTUMES (INCLUDING TARTAN-LIKE KILTS) RESERVED FOR SPECIAL OCCASIONS: DISCIPLES OF SHEMBE (HIMSELF SEEN THIRD FROM RIGHT IN THE BACKGROUND) DANCING AT A FESTIVAL, WHERE ROWDINESS OR INSOBRIETY IS STRICTLY REPPRESSED.

3 no fights, no wild dances and beer-drinking, and all surplus produce grown shall be stored in a central hut, for consumption by visitors and in time of famine. Thus there is always food for those followers who come from afar to receive Shembe's blessing, to be healed, or to attend one of his dances. Shembe is a Christian, although at variance with certain missionaries who oppose his teaching that a polygamist may worship Christ. Polygamy is the rule rather than the exception among the Zulus. Shembe preaches the three-fold gospel of prayer, cleanliness, and work. He answers most inquiries by quoting the Bible. To meet and converse with him is a

[Continued below.]



LEADING A JANUARY PILGRIMAGE TO THE MOUNTAINS TO PRAY FOR RAIN: SHEMBE (IN FRONT IN BLACK ROBES) AT THE HEAD OF A FESTIVAL PROCESSION IN HIS MODEL VILLAGE AT EKUPAKAMENI, NATAL.



FROM SHEPHERD BOY TO PROPHET: SHEMBE—"ASCETIC, OF INTELLECTUAL REFINED APPEARANCE, AND HUMOROUS TO A DEGREE."

[Continued.] revelation. He offers the European visitor a chair and himself sits on the ground or floor as a mark of respect. He is slender, ascetic, of intellectual refined appearance, and humorous to a degree. He strikes one as a cultured man with gentle, winning manners. He carefully weighs any subject before committing himself; and his flashing, deep-set eyes regard one thoughtfully. One cannot speak with him without being impressed; he holds attention and exerts wonderful

powers. He does not speak English. Shembe's model village is close to a house occupied by the son of the Mahatma Gandhi; but Shembe cannot be compared to the famous Indian, for his activities are concerned purely with the spiritual and moral welfare of his people. He wields no political influence, and, although the natives suffer under many injustices, he opposes any idea of revolution and trusts that God will help his people in their troubles." His ability to quote from the Bible, already mentioned, generally baffles any opponents who seek to "entangle him in his speech" regarding his beliefs and doctrines.

ANIMALS THAT CLIMB THEIR OWN TAILS, THE OPOSSUM, SLOTH, AND OTHER STRANGE

OR HANG UPSIDE DOWN BY THEIR FEET : CREATURES OF TROPICAL PANAMA.



HOW NEMESIS OVERTAKES THE INDUSTRIOUS ANT IN TROPICAL LANDS: AN ANT-EATER GORGING HIMSELF AT A NEST OF TERMITE ANTS IN THE FORK OF A TREE.



HOW THE ANT'S ENEMY FACES HIS FOES: AN ANT-EATER ON THE DEFENSIVE, IN AN ATTITUDE REMINISCENT OF THE BOXING RING.



WITH A RARE TWO-TOED SLOTH, IN ITS CUSTOMARY STATE OF "SUSPENSION": MR. KARL P. SCHMIDT, OF THE FIELD MUSEUM, CHICAGO, THE CHIEF SCIENTIST OF THE EXPEDITION.



"FATE CANNOT TOUCH ME—I HAVE DINED TO-DAY": AN ANT-EATER CURLED UP INTO A FURRY BALL TO SLEEP BESIDE THE TERMITE ANT'S NEST WHICH HE HAS JUST "GUTTED."



THE TERROR OF THE TROPICAL ANTS: AN ANT-EATER AFTER A FULL MEAL RECLINING IN THE FORK OF A TREE ON BARRO-COLORADO ISLAND, PANAMA.



RETTED IN THREADS NOT OF THEIR OWN SPINNING: A PAIR OF TARANTULAS, DARK AND LIGHT IN COLOUR RESPECTIVELY—LARGE, HAIRY SPIDERS CAUGHT IN THE REGION OF PANAMA.



HANGING HEAD-DOWNWARDS, AS USUAL, IN THE BRANCHES OF A TREE: A THREE-TOED SLOTH PHOTOGRAPHED IN ITS NATIVE HAUNTS.



AN ANIMAL REPUTED LAZY THAT TAKES THE TROUBLE TO SUSPEND HIMSELF UPSIDE DOWN: A RARE TWO-TOED SLOTH HANGING FROM A BRANCH IN HIS CUSTOMARY POSITION.



WITH A LONG-TAILED LIZARD OF TROPICAL AMERICA: MR. KARL P. SCHMIDT HOLDING A LIVE IGUANA CAUGHT ON BARRO-COLORADO ISLAND.



A CREATURE THAT SLEEPS HANGING BY ITS OWN PREHENSILE TAIL, UP WHICH IT CLIMBS WHEN IT WANTS TO MOVE: A DERBY'S WOOLLY OPOSSUM IN ITS NATIVE FOREST.

These interesting photographs of animal life in the tropical regions of Central America were taken on Barro-Colorado Island, in Gatun Lake, Panama, and represent specimens captured there by members of a scientific expedition under the leadership of Mr. Cornelius Crane, of Chicago and Ipswich, Massachusetts, and sponsored by the Field Museum, of Chicago. The chief naturalist of the party was Mr. Karl P. Schmidt, Assistant Curator of Reptiles at the Field Museum, who is seen in two of our illustrations with two of his captives. Barro-Colorado Island was the first important stopping-place, and there the party remained for some ten days, collecting specimens of mammals, reptiles, and insects, which included ant-eaters, sloths (both the three-toed and the rarer two-toed varieties), opossums, iguanas, and tarantulas. The termite ants' nests of Panama, it will be noted, are much smaller than the African types which we have illustrated in

previous numbers. These African ant-hills are so large that Mr. Marcuswell Maxwell, the famous big-game photographer, was able to ensconce himself in a "hide" constructed to resemble one of them, as illustrated in our issue of December 7 last. The extraordinary thing about the sloth, it seems, is that he believes his reputation for laziness by taking the trouble to suspend himself by his feet from a branch and hang head-downward, instead of adopting a recumbent position in repose, and thus getting the benefit of the natural force of gravity. The subsequent programme of the Crane Pacific Expedition, as it is termed, was to circumnavigate the Pacific Ocean in Mr. Crane's brigantine-rigged yacht, "Illyria." It was arranged that the principal work should be done in the East Indies, from New Guinea to Java, and along the eastern coast of Asia.

THE BIBLICAL DELUGE AN ASCERTAINED FACT.

AN AUTHORITATIVE SURVEY OF REVOLUTIONARY DISCOVERIES ON THE SITE OF KISH,
A CITY FOUNDED NOT LATER THAN 5000 B.C.

By Dr. STEPHEN LANGDON, Professor of Assyriology at Oxford, and Director of the Oxford-Field Museum Expedition to Kish.
(See Illustrations on the opposite page, and Coloured Illustration on page 1.)

THE remarkable results of this expedition last season have already been partially communicated to the public, and in this article I am able, after having studied the detailed reports of the various members of the staff, to place at the disposal of scholars an accurate survey of the only series of stratifications of a city whose history was continuous from the beginning of history right down to the Parthian period. The issue of *The Illustrated London News*, Aug. 31, 1929, pp. 374-5, contained five photographs which showed in promiscuous order some of the discoveries. There were specimens of the fine copper weapons and pottery of the pre-diluvian tombs, before 3300 B.C. A front view of the remarkable but unrestored painted head of a Sumerian (Fig. 2) was also given there. The coloured illustration on page 1 of this number shows this head as restored and its original colouring, drawn by Miss C. L. Legge. I discussed it in the issue of the *Daily Telegraph* for Dec. 13, 1929.

If the reader will consult Fig. 5 (opposite page) he will have before him a view of the left or north side of the deep excavation to water level, sixty feet from mound level, and Fig. 1 shows the right wing of this same excavation. On the inclined ridge left by the excavators to enable the basket-boys to carry the earth from the deep levels to the railway-trucks, which enter at plain level by the cutting seen in the upper left corner (in Fig. 5), stand Mr. C. L. Watelin (left), the head of the staff, and Mr. T. K. Penniman (right), anthropologist. Above the deep trenches the excavations will be seen to have been cut back for the railways to run along the eastern side of the work.

It was in the level along the ridge that the painted head of a Sumerian (Fig. 2), which originally came from below water-level, twenty-five feet lower, was found. From the same level came pictographic inscriptions which we know from my own excavations at Jemdet Nasr, seventeen miles north-east of Kish, to belong to the period of painted pottery found at Kish just below water level. The hair of the head and the full beard are black, the skin a pale reddish-yellow; the type is armenoid, and so certainly characteristic of the primitive Sumerian sculptures from all other sites that there is no doubt but that it comes from the painted-ware level. Decoration in colours ceased to exist after modern water level, and the evidence proves that the later Sumerians and Semites conserved objects of art and inscriptions from remote periods of their history.

In the *Daily Telegraph* of March 18, 1929, I described and gave a photograph (Fig. 4) of the stratification, 1½ feet thick, consisting of fine river sand mixed with fresh-water shells and rows of small fish, precipitated over the whole area by an inundation. This proved that the whole city some time about 3300 B.C. was covered by a gigantic flood. If the reader will look closely at Fig. 5, right side just below the ridge of plain level, he can see a small portion of this flood layer separating

itself cleanly from the débris of human occupation above and below. It requires a sharp photograph to show this stratum as one sees it in the photograph published by the *Daily Telegraph* (Fig. 4). It runs right across the whole excavation. On top of it lies a red stratum, four feet thick, made of burnt plano-convex bricks. This is, of course, a local stratum and ends with the temple area. It

So many erroneous conclusions have been drawn in European and American journals about early history and chronology based on the excavations at Kish that I communicate in Fig. 3 a plan of the series of stratifications made by Watelin and Penniman. I hope that this will finally make clear the statements previously made in the *Times* and *Daily Telegraph*, and put an end to the absurd

deductions about chronology still widely circulated by many scholars. The red stratum is definitely dated by tablets found in it as pre-Sargonic. The deluge stratum is indicated just underneath it, and five metres below this lies modern water level. Fig. 1, in the right lower corner, shows water accumulated there. The excavators sank a shaft eight feet square at this point (as shown in Fig. 3, near right lower corner) nine feet to virgin soil.

Now it is only from the top of this shaft—in other words, twenty-five feet below the pre-Sargonic period of the red stratum (circa 2900 B.C.)—that painted ware is found. It is absolutely impossible to date this period after 3000 B.C. Below the flood level to water level, through fifteen feet of débris, there is a continuous civilisation, marked by different types of pottery. Here the

is the great platform on which the temples and two stage towers were built at Kish after the reconstruction of the city.

skulls are preponderatingly round-headed armenoids, and this ratio increases as they lie deeper. The lower parts of the shaft yield flint implements of the Neolithic age in quantities right down to virgin soil. It is impossible to date the age of any of the painted ware later than 4000 B.C., and the beginning of this city later than 5000 B.C., and perhaps much earlier.

In and above the red stratum the long-headed Semite predominates, but this type is also found below the flood level. Jemdet Nasr, seventeen miles north-east, where painted ware and pictographic tablets were found at modern plain level, of the same period as the Kish stratum below water level, lies in our time twenty-five feet higher than Kish, which was on the old bank of the Euphrates. In ancient times Jemdet Nasr lay not more than twelve miles from the bank of this river. No flood stratum was found there, and the obvious inference is that the great deluge never extended more than twelve miles from the eastern bank of the Euphrates.

Geological survey may prove that this Flood, on which were founded Sumerian, Babylonian, Assyrian, Aramaean, and Hebrew stories, extended over a greater area of the valley below Kish—for example, at Shuruppak, where Xisuthros built his ark and saved his family from the Deluge. However this may be, the Flood destroyed Kish, and certainly all the great cities of Sumer, which were all on the Euphrates. It was a local riverine disaster, but the civilisation above the flood stratum is continuous with that below. There are differences, but these are due partly to the disaster itself, partly to the increasing domination of the Semitic race.



FIG. 1. WHERE EVIDENCE HAS BEEN FOUND CORROBORATING TRADITIONS OF THE FLOOD: THE EXCAVATIONS AT KISH (NEAR THE SITE OF BABYLON), WITH AN ALLUVIAL STRATUM REPRESENTING AN INUNDATION THAT OVERWHELMED THE CITY NOT LATER THAN 3200 B.C.



FIG. 2. NEW LIGHT ON THE ORIGIN OF CIVILISATION: THE SUMERIAN HEAD (ILLUSTRATED IN COLOUR ON ANOTHER PAGE, BUT HERE SEEN UNRESTORED)—AN EXAMPLE OF PRE-FLOOD PAINTED POTTERY THAT DISAPPEARED AT KISH NOT LATER THAN 4000 B.C.

VISIBLE PROOF OF THE FLOOD: THE GREAT DISCOVERIES AT KISH.

BY COURTESY OF DR. STEPHEN LANGDON, DIRECTOR OF THE OXFORD-FIELD MUSEUM EXPEDITION TO KISH. (SEE HIS ARTICLE ON THE OPPOSITE PAGE AND COLOURED ILLUSTRATION ON PAGE 1.

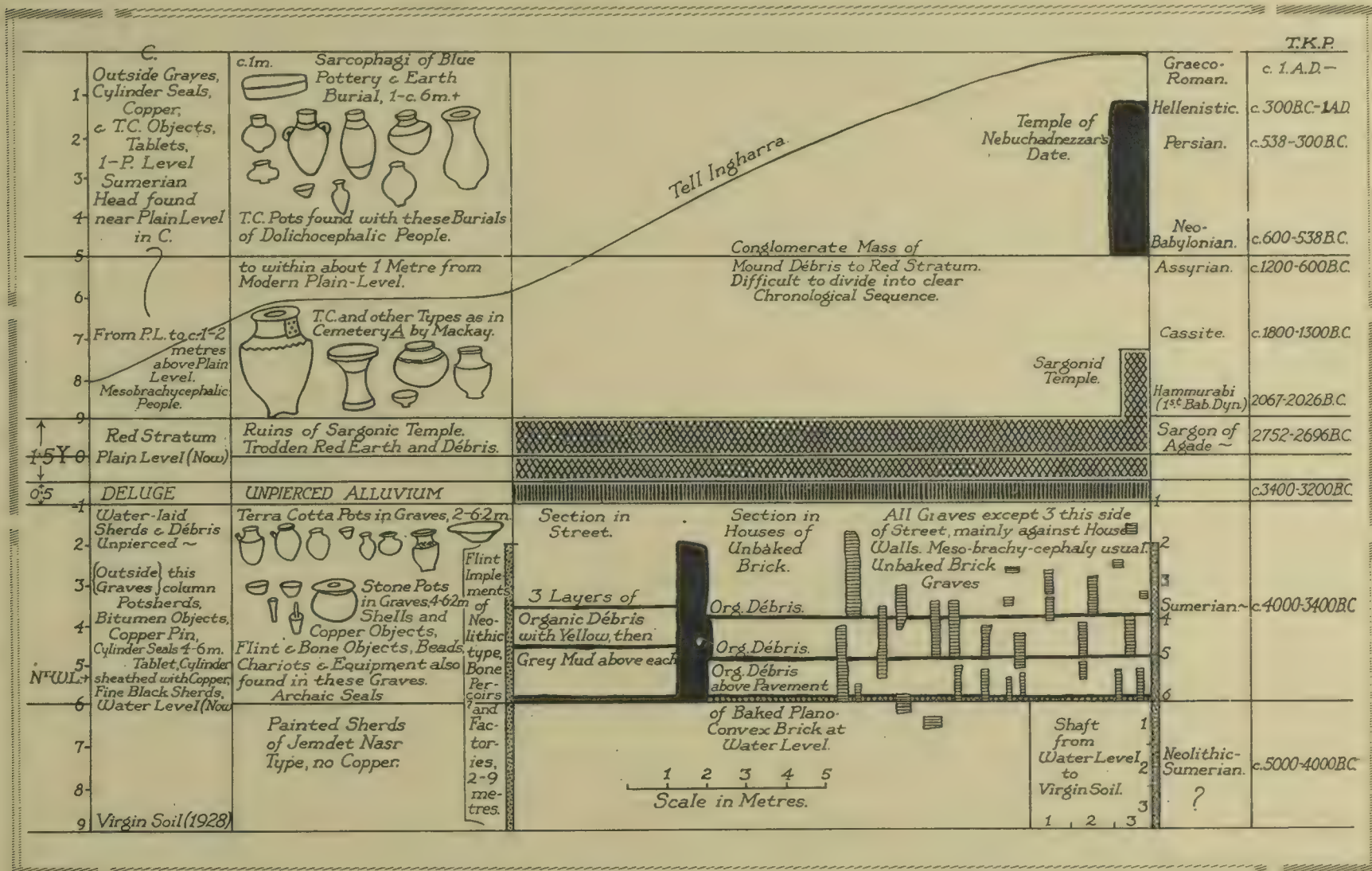


FIG. 3. THE DELUGE STRATUM AND OTHER LEVELS (ABOVE AND BELOW IT) IN A VERTICAL SECTION OF THE EXCAVATIONS AT KISH, WITH APPROXIMATE DATES: A PLAN OF THE SERIES OF STRATIFICATIONS DRAWN BY MR. C. L. WATELIN, HEAD OF THE EXCAVATING STAFF, AND MR. T. K. PENNIMAN, THE ANTHROPOLOGIST. (THE SCALE SHOWN AT THE FOOT IN METRES.)



FIG. 4. SHOWING THE DELUGE STRATUM (INDICATED BY AN ARROW) 1 1/2 FT. THICK AND CONSISTING OF FINE RIVER SAND MIXED WITH SHELLS AND FISH: EVIDENCE IN THE KISH EXCAVATIONS THAT THE CITY WAS SUBMERGED BY A GREAT FLOOD ABOUT 3300 B.C.



FIG. 5. SHOWING THE DELUGE STRATUM (INDICATED BY AN ARROW) JUST BELOW THE PLAIN LEVEL, ON THE EXTREME RIGHT: THE KISH EXCAVATIONS, WITH MR. WATELIN (LEFT) AND MR. PENNIMAN (RIGHT) STANDING ON AN INCLINED RIDGE.

We are now able to publish an authoritative and profoundly interesting statement regarding the revolutionary discoveries at Kish, made by the Oxford-Field Museum Expedition, which have thrown so much new light on the story of the Flood and on the origins of civilisation. In view of erroneous conclusions that have been drawn elsewhere about early history and chronology, based on the Kish excavations, and of the fact that it will be a long time before any large work on the subject is published, Professor Langdon, the Director of the Expedition, has communicated to us, for the benefit of the archaeological world, a careful summary of the facts (in his article on the opposite page), as well as the above

plan (Fig. 3) of the series of stratifications, made by the head of the excavating staff, Mr. C. L. Watelin, and his colleague, Mr. T. K. Penniman, the anthropologist. This plan shows the relative position of the Deluge stratum in a vertical section of the excavations, also the level at which was found the Sumerian head illustrated opposite (in its unrestored state) and in colour (as restored) on page 1. Although it was found at a level higher than that of the Flood, Professor Langdon explains that it is so certainly typical of primitive Sumerian sculpture that there is no doubt that it belongs to the period of the pre-Diluvian painted ware, of which the latest possible date is 4000 B.C.

BOOKS OF THE DAY.

IN the matter of aesthetics there seem to be two conflicting tendencies at the present time, which in some respects might be called an age of demolition; in others of preservation. On the one hand we get the fiery futurist demolishing, critically, the achievements of the past, like the modern Cambridge undergraduate (mentioned in "Q's" lectures recently noticed here) who "deplores our whole heritage of English poetry"; or we get the practical man demolishing, literally, old buildings and landmarks, to make room for modern improvements or sell them to more appreciative Americans. On the other hand, there are various societies for the preservation of ancient monuments and rural beauty, doing their level best to counteract these proceedings; there are art-lovers collecting and exhibiting the works of Old Masters, and industrious archaeologists digging up relics of the past all over the world. When I consider all the vicissitudes to which works of art and craftsmanship have been exposed—fluctuations of taste and fashions in art, outbreaks of vandalism or fanatical iconoclasm, havoc caused by wars, earthquakes, floods, and other phenomena—I often wonder that there is anything of the past left either to exhibit or to excavate.

Take, for example, the fifteenth-century wall-paintings at Eton, of which a full and fascinating account is given, with illustrations, in "THE SEVENTEENTH VOLUME OF THE WALPOLE SOCIETY, 1928-9" (Oxford University Press. Issued only to subscribers, 7s. 6d.). The history of the paintings is traced here by Dr. M. R. James, and their technique is discussed by Professor E. W. Tristram, whose masterly skill in copying mediæval wall-paintings has been exemplified in colour in our pages. Professor Tristram has restored some of the obliterated work at Eton with wonderful success. The school archives record the execution of the paintings between 1479 and 1487. In 1560 occurs an item in the accounts of 6s. 8d. (the amount seems familiar!) "To the Barber for wippinge oute the imagery worke vpon the walles in the churche"; whereupon Dr. James comments: "This wiping out of the imagery was done in fulfilment of a general injunction to do away with Popish objects in churches. . . . 'Paintings of counterfeit miracles' were particularly specified as things to be defaced. It was effected at Eton by whitewashing."

Worse was to come in the nineteenth century. The frescoes were discovered during repairs to the chapel in 1847, and a contemporary newspaper said: "They illustrate various miracles alleged by the Roman Catholics to have been performed by the Virgin Mary. . . . When the Choir was enlarged by Sir Christopher Wren about 1720 these frescoes were hidden by an oak panelling." Provost Hodgson decided (in 1847) that they must once more be covered over. "It has been observed," says the newspaper, "that to leave visible a lively representation of the soldier selling his wife to the Devil, or the Empress inveigling her incautious lover into the tower is not to be thought of! They will therefore be hidden from public view by the canopies that are to be erected." Dr. James mentions that "Prince Albert, whose Protestantism was quite as unimpeachable as Hodgson's, entreated in vain that, by some mechanical contrivance. . . . it might still be possible for lovers of art to examine the paintings." When it was found that the tops of the paintings appeared above the canopies, the surface was actually scraped off down to a line above which the paintings would not be visible!

Dr. James also describes a kindred series of frescoes in the Lady Chapel of Winchester Cathedral. Other interesting items in this delightful volume of the Walpole Society are illustrated articles on the glass-painting work of William Peckitt (1731-95), by J. A. Knowles; on Richard Crosse (1742-1810), the deaf-and-dumb miniaturist and portrait painter, by Basil S. Long; and on English devotional woodcuts of the late fifteenth century, by Campbell Dodgson. Another instance of vandalism occurs in connection with the vogue for Peckitt's glass-painting, when "the architects of the day not only had mullions removed so as to make room for such things, but had so little regard for the mediæval glass that many of them had it smashed out, like Wyatt, who used tons of it to fill up the town ditch at Salisbury." The article on woodcuts includes the history of a religious foundation whose former home is threatened by the advance of modernity (in the shape of a sewage farm)—

namely, Syon House, Twickenham, where some of the old woodcuts were either made or coloured by Dominican nuns.

For the art-lover who does not deplore the heritage of the past, a book of peculiar interest at the moment, in view of the great exhibition at Burlington House, is "THE ITALIAN SCHOOLS OF PAINTING." By S. C. Kaines Smith, F.S.A. Author of "The Dutch School of Painting," "An Outline History of Painting," etc. Keeper of the Birmingham City Museum and Art Gallery. With twenty-four Plates in Colour (Medici Society; 10s. 6d.). The sound judgment and allusive charm of the author's critical survey, manifestly founded on wide knowledge, combine with the exquisite quality of the colour-plates to make this volume a very desirable possession.



REPORTED ENGAGED TO PRINCESS ILEANA OF RUMANIA: COUNT ALEXANDER VON HOCHBERG. Count Alexander von Hochberg is a son of the Prince and Princess of Pless. His mother was formerly Miss Daisy Cornwallis-West. He was born in London in 1905, and was baptised at the Chapel Royal, St. James's. Queen Alexandra was his godmother. He is fond of outdoor life, and the Rumanian Athletic Union recently presented him with a gold medal for ski-ing.

probably occurred to many people already) that another variety of collectable things nowadays would be pottery bearing early scenes of aviation. When railways began, of course, they were regarded very much as aeroplanes are to-day. For instance, in an extract quoted here from the Creevey Papers, describing "a joy ride" along the line in November, 1829, before it was opened, the writer says: "It is really flying, and it is impossible to divest yourself of the notion of instant death to all upon the least accident happening. It gave me a headache which has not left me yet. Sefton is convinced that some damnable thing must come of it. . . . Altogether I am very glad to have seen this miracle and to have travelled in it, having done so, I am quite satisfied with my first achievement being my last."

Many wonders of ancient art, preserved for ages in the soil amid the dust of forgotten civilisations, have of late years been brought to light by archaeology. Perhaps the most amazing examples of such preservation are those discovered within the last year or so in Iraq. A famous archaeologist, whose name is very familiar to our readers, gives a popular account (in advance of the full scientific publication) of his astonishing discoveries in "UR OF THE CHALDEES": A Record of Seven Years of Excavation. By C. Leonard Woolley, Director of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania to Mesopotamia. Illustrated (Benn; 7s. 6d.).

It must be a dull mind

that is not stirred by the romance of these revelations from the far-away past, which Mr. Woolley describes at first-hand in a simple and readable style which brings vividly to the mind dramatic events that happened thousands of years ago. One can scarcely read without a thrill the following passage: "About sixteen feet below a brick pavement, which we could with tolerable certainty date as being not later than 3200 B.C., we were down in the ruins of that Ur which existed before the Flood."

One thing I was very glad to learn from Mr. Woolley's book, and that is that there was probably less cruelty than one had imagined about the wholesale human sacrifices at the burial of kings, of which evidence was found at Ur in the great death-pits that have been illustrated in our pages. "Here was to be observed (we read) the neatness with which the bodies were laid out; the entire absence of any signs of violence or terror. . . . it is safe to assume that those who were to be sacrificed went down alive into the pit. . . . it is most probable that the victims walked to their places, took some kind of drug—opium or hashish would serve—and lay down in order. . . . Clearly these people were not wretched slaves, killed as oxen might be killed, but persons held in honour, wearing their robes of office, and coming, one hopes, voluntarily to a rite which would, in their belief, be but a passing from one world to another." In a little companion volume called "The Sumerians" (noticed on this page last year) Mr. Woolley has already given a general account of the race whose emergence from oblivion has been largely due to his researches.

"We do not quite know," says Mr. Woolley, "who the Sumerians are." A confident answer (though, I should say, one open to controversy) to this and many other ethnological questions is suggested in "THE BRITISH EDDA." The Great Epic Poem of the Ancient Britons on the Exploits

of King Thor, Arthur or Adam and his Knights in establishing civilisation, reforming Eden, and capturing the Holy Grail about 3380-3350 B.C. Reconstructed for the first time from the Mediæval MSS. by Babylonian, Hittite, Egyptian, Trojan, and Gothic Keys, and done literally into English. By L. A. Waddell, LL.D., C.I.E. With thirty Plates and 162 Text Illustrations of scenes from Sumerian, British, and other ancient monuments; maps, foreword, introduction, notes, and glossary. (Chapman and Hall; 21s.).

Hitherto the Edda has been regarded as Icelandic, from the place of preservation of the manuscripts. Colonel Waddell gives abundant reasons for his own theory. He refers us also to his previous book—"The Makers of Civilisation in Race and History"—for a full account of "the advent of the Goths under King Cain into Mesopotamia as 'The Sumerians,' and their colonisation and civilisation of Mesopotamia, Persia, Indus Valley, Egypt, Crète, and Europe, and the site of King Arthur's Camelot." It is all very astonishing—a riot of fusions and identifications and sweeping redistribution of racial affinities. The book leaves me rather breathless, and it is far too complicated to summarise at the tail-end of an article. I should

like to know Mr. Woolley's opinion about it.

Meanwhile, in conclusion, I must mention briefly a little volume of cognate interest—"A SCHEME OF BABYLONIAN CHRONOLOGY." From the Flood to the Fall of Nineveh. With Notes thereon, including Notes on Egyptian and Biblical Chronology. By Duncan MacNaughton (Luzac and Co.; 7s. 6d.). The author, who acknowledges replies to his inquiries from Professor Langdon, Sir Flinders Petrie, and others, writes very modestly of his own qualifications. "I have no established reputation as a chronologist to uphold, and am thus freer to express novel views. . . . With the confidence of ignorance, therefore, I present my view-point." A glance through his pages prompts me to ask—If this be ignorance, how should I describe my own mental equipment on these recondite matters? C. E. B.



A SEAFARING ROYAL LADY REPORTED ENGAGED TO COUNT ALEXANDER VON HOCHBERG: "FIRST MATE" PRINCESS ILEANA OF RUMANIA.

It was reported on January 30 that Princess Ileana's betrothal had been officially announced in Bucharest. She is the youngest daughter of Queen Marie and the late King Ferdinand of Rumania, and is just twenty-one. She is fond of the sea, and two years ago qualified as a first mate at the School of Navigating Officers at Constanza, showing her skill by navigating a gunboat.

DELETIONS FROM OUR NAVAL PROGRAMME: THE SURPRISE "CUTS."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)

The Programme of 1929 as approved by Parliament. (25 Units)

One Net-Layer & Target-Towing Ship

Six Sloops.

Six Submarines.

Eight Destroyers

One Flotilla-Leader.

One Cruiser (experimental) with 6-inch Guns.

One Cruiser (experimental) with 6-inch Guns.

One Cruiser (improved County Class) with 8-inch Guns.

The Programme of 1929 after the Deletions. (13 Units)

Four Sloops.

Three Submarines.

Four Destroyers.

One Flotilla-Leader.

One Cruiser (experimental) with 6-inch Guns.

G. H. DAVIS
1930.

TWENTY-FIVE UNITS, INCLUDING A CRUISER WITH EIGHT-INCH GUNS AND TWO OTHER CRUISERS: THE 1929-30 NAVAL PROGRAMME AS IT WAS.

Despite the general, and, it is to be hoped, international, desire that there shall be a degree of disarmament, considerable astonishment and consternation were caused in many circles by the publication on January 31 of a written reply, to Mr. Hore-Belisha, in which Mr. Alexander, the First Lord of the Admiralty, gave details of reductions in the 1929-30 Naval Programme. As our page shows, the new Programme of 1929, as approved by Parliament, consists of 3 cruisers (1 of which was to have been armed with 8-inch guns), 1 flotilla-leader, 8 destroyers, 6 submarines, 1 net-layer and target-towing vessel, and 6 sloops. "The following vessels have been deleted from the programme," says the reply: "Two cruisers (including the one which was to have been armed with 8-inch guns), 4 destroyers,

THIRTEEN UNITS, INCLUDING ONLY ONE CRUISER: THE PROGRAMME ANNOUNCED BY MR. ALEXANDER, FIRST LORD OF THE ADMIRALTY.

1 net-layer and target-towing vessel, 2 sloops, and 3 submarines." It is added: "A decision as to proceeding with the remaining three submarines will be taken after the London Naval Conference has been concluded." Thus the programme has been reduced from twenty-five to thirteen units. Commenting, the "Times" said: "There is, of course, no ground for the suggestion that Mr. Alexander hoped that, in so far as it referred to cruisers, his written reply would be taken to refer to the cancellation of the orders for the 'Surgey' and the 'Northumberland,' which had been announced during the week before. These two ships were part of the 1928-1929 Programme. Mr. Alexander's announcement clearly referred to the 1929-1930 Programme."



A NEW BASIS FOR THE STUDY OF HUMAN EVOLUTION.

THE DISCOVERY OF AN UNCRUSHED SKULL OF *SINANTHROPUS* (PEKING MAN)—THE FIRST COMPLETE BRAIN-CASE OF ONE OF OUR EARLIEST ANCESTORS.

By Professor G. ELLIOT SMITH, F.R.S., Professor of Anatomy in the University of London. Author of "The Evolution of Man."
(See Illustrations on the Opposite Page.)



THE discovery of the first complete brain-case of one of the three earliest and most primitive members of the Human Family is obviously an event of exceptional interest and importance. Most people are sceptical of reconstructions of ancient skulls built up from fragments. Hence the finding of a specimen which is intact provides a more convincing demonstration. Professor Davidson Black's courtesy in permitting the reproduction of the photograph, which reveals part of the wonderful fossil, makes it possible for us to appreciate something of the significance of what is probably the most illuminating discovery of early human remains ever made.

Until November, 1928, nothing was known of the existence of the early Pleistocene Man in China beyond some teeth, on the basis of which Professor Davidson Black, with great daring, created the new genus and species of the Human Family, *Sinanthropus pekinensis*, to which he assigned approximately the same antiquity as the famous ape-man of Java, *Pithecanthropus*, found by Dr. Eugène Dubois in 1891. On the last day of the excavations in 1928, however, Dr. Black's boldness was completely justified by the discovery of fragments of two jaws, those of an adult and a child, in association with the fragments of two brain-cases of corresponding ages. The account of these specimens, which left no doubt of the validity of the newly created genus, was given in *The Illustrated London News* of Oct. 19, 1929. History repeated itself this winter: again on the closing day of the season's excavations (Dec. 2, 1929), the young Chinese palæontologist, Mr. W. C. Pei, of the staff of the Geological Survey of China, while

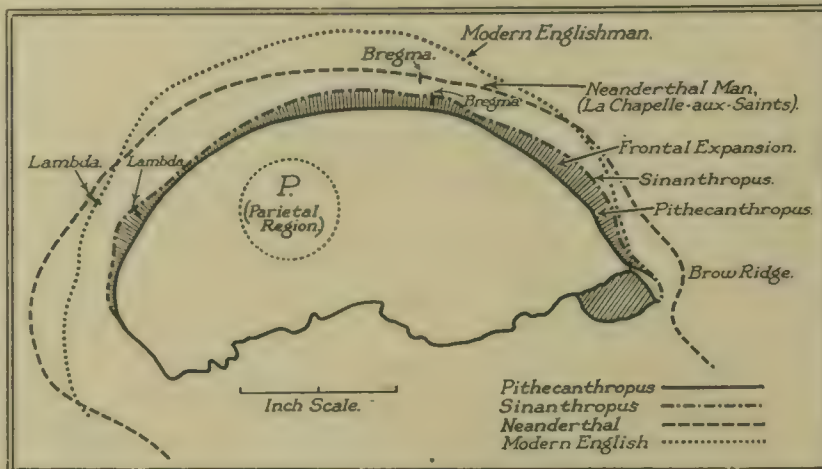
de Chardin and Dr. C. C. Yong definitely establishes this fact. Though hundreds of cubic metres of material have been examined, no implements or artifacts of any kind have been found, nor has any trace of the use of fire been observed.

The photograph of this skull on the opposite page enables us to get a much more exact idea of the nature and affinities of this early inhabitant of

rugged. The sockets in which the lower jaw articulated are well preserved on both sides, a circumstance which will be of great value in the restoration of the lower jaw from the fossils recovered in 1928. While the new specimen bears out what little was already known from the fragments found in the previous year, the perfection of its preservation will enable much to be learned that is now obscure concerning the evolution of the head in early man.

To show the distinctive characters of this newly found specimen, its outline, as seen from the right side, has been superimposed (in adjoining diagram) on similar projections of the cranial fragment of *Pithecanthropus*, the La Chapelle skull (Neanderthal species), and a random sample of a modern Englishman's skull. Neanderthal Man and *Pithecanthropus* have been chosen for comparison because the new skull presents a much closer analogy to these two types than it does to the Piltown Man. There is a similar flattening of the skull, and all three have very pronounced eyebrow ridges. It will be seen, however, that in the frontal region there is a distinct fullness of the skull of *Sinanthropus* in comparison with that of *Pithecanthropus* in the region marked "frontal" in the drawing; and that the skull is slightly loftier. According to the report (quoted from Professor Davidson Black), there is a greater fullness in the parietal region marked "P" in the diagram, which is one of the significant areas in which the human brain differs from that of the apes, and modern man from primitive man.

The skull is, therefore, one of particular interest, seeing that it reveals a type with a definitely better developed brain than *Pithecanthropus*, but not nearly so highly developed as that of Piltown



THE RIGHT PROFILE OF THE PEKING SKULL (*SINANTHROPUS*) SUPERIMPOSED ON THE SKULL OF *PITHECANTHROPUS*, WITH OUTLINES OF THE LARGER NEANDERTHAL AND MODERN ENGLISH SKULLS FOR COMPARISON: A DIAGRAM INDICATING THE RELATIVE PLACE OF PEKING MAN AMONG OTHER EXTINCT HUMAN SPECIES.

Professor Elliot Smith points out that Neanderthal Man and *Pithecanthropus* (the ape-man of Java) have been chosen for comparison with *Sinanthropus*—the new skull—because it presents a closer analogy to them than to Piltown Man (*Eoanthropus*). All three prehistoric skulls here shown have pronounced brow-ridges, but that of *Sinanthropus* is fuller in the frontal region than *Pithecanthropus* and slightly loftier, indicating a better-developed brain.

Drawing Supplied by Professor G. Elliot Smith, F.R.S. (Copyrighted.)

eastern Asia than earlier descriptions conveyed, and we are able to correct misunderstandings arising out of the telegraphed reports. The greater part of the left side and the fore-part of the base of this unique skull is still embedded in a block of very hard travertine. The vault, from its massive brow-ridges in front to the back of the skull, and the whole right side seen in the photograph, were embedded in a relatively soft matrix, which has now been removed. The brain-case has been almost completely preserved, while most of the facial region would seem to be lacking.

The skull of *Sinanthropus* is of approximately the same length as that of *Pithecanthropus*, and, like the latter, is provided with massive brow-ridges. However, *Sinanthropus* differs from the Java ape-man in the following important features: there is a slight filling out of the forehead; expansion of the localised parietal eminences on the sides of the head above the ears, and a greater height of the vault. All these differences point to a relatively greater brain capacity in *Sinanthropus*. The mastoid processes (not seen in the photograph) are small and



WITH A LESS DEVELOPED BRAIN THAN THE NEWLY DISCOVERED *SINANTHROPUS* (THE PEKING MAN): THE EARLY PLEISTOCENE APE-MAN OF JAVA—*PITHECANTHROPUS*—HIS PROBABLE ASPECT.

A "Restoration" Drawing by our Special Artist, A. Forestier, from Scientific Data Supplied by Professor G. Elliot Smith, F.R.S. (Copyrighted.)

excavating the sheltered recess of the main deposit at Chou Kou Tien, discovered the greater part of an uncrushed adult skull of *Sinanthropus pekinensis*. Mr. Pei at once recognised the importance of the specimen, and personally carried out the difficult work of excavation and preparation of the block of matrix in which it lay. It is entirely due to his skill and devotion that this bulky mass, with its unique and fragile contents, reached the Peking Laboratory quite undamaged.

Contrary to the reports which have been circulated, no skeletal parts other than the skull and numerous isolated teeth have been recovered during this year's excavations. The different sites where *Sinanthropus* has been discovered in the Chou Kou Tien deposit are all clearly contemporaneous with one another, being Lower Quaternary in age. The evidence collected in a preliminary report on the geology and palæontology of the site by Père Teilhard



CLOSELY ANALOGOUS (IN THE SKULL FORMATION) TO THE NEWLY FOUND PEKING MAN (*SINANTHROPUS*): NEANDERTHAL MAN, OF LA CHAPELLE-AUX-SAINTS—HIS PROBABLE ASPECT.

"Restoration" Drawing by A. Forestier.



WITH A MUCH MORE HIGHLY DEVELOPED BRAIN THAN EITHER THE PEKING MAN OR THE APE-MAN OF JAVA: THE PILTOWN MAN (*EOANTHROPUS*)—A DRAWING BASED ON SKULL FRAGMENTS FOUND IN SUSSEX.

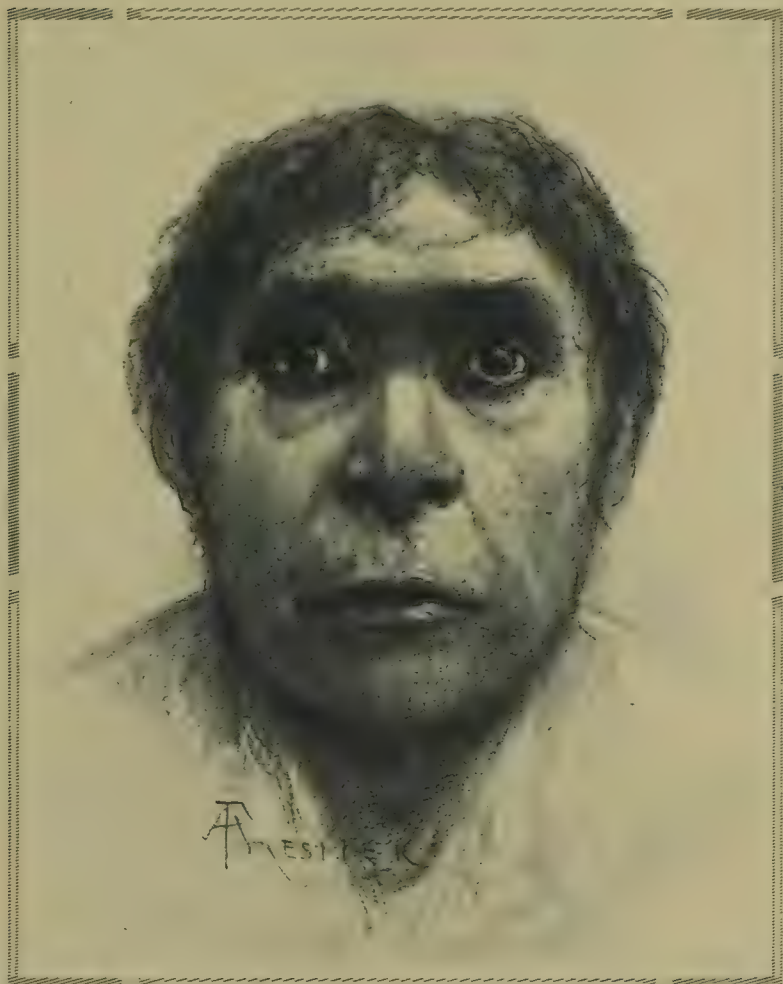
A "Restoration" Drawing by our Special Artist, A. Forestier, from Scientific Data Supplied by Professor G. Elliot Smith, F.R.S. (Copyrighted.)

Man, from which, contrary to the earlier accounts, the newly discovered specimen is widely divergent.

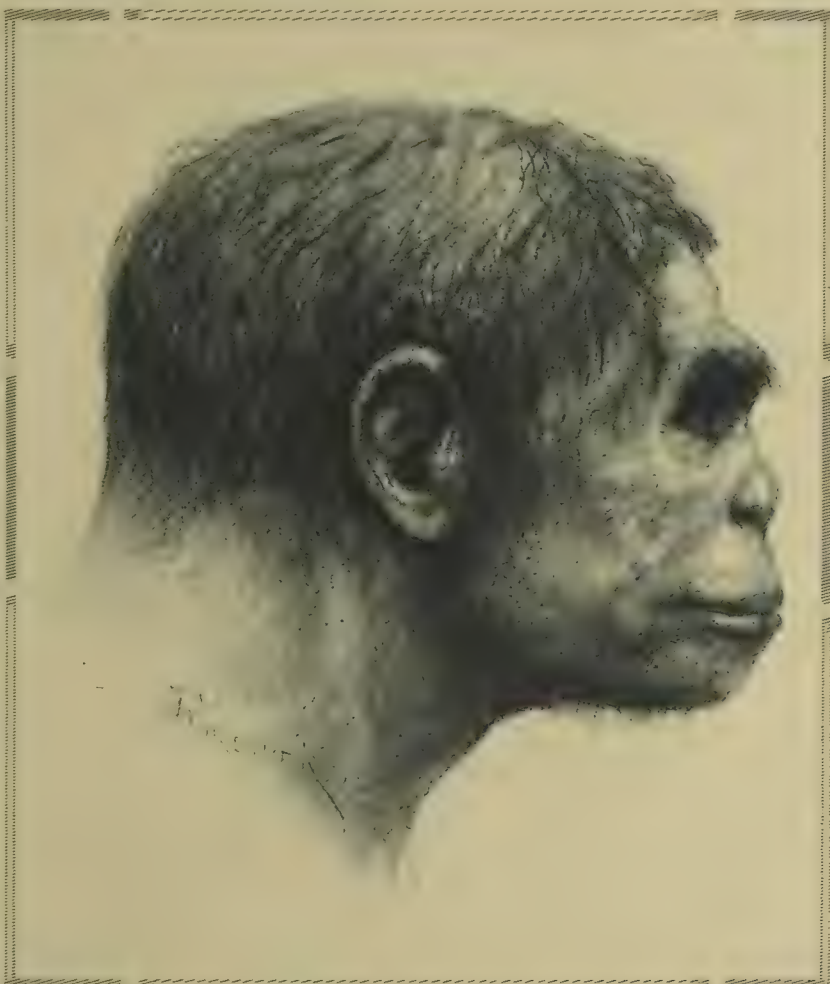
Quite apart, however, from its intrinsic interest and value, the new fossil is doubly important because it provides material for comparison with *Pithecanthropus*, *Eoanthropus*, and Neanderthal Man, which gives cohesion to the whole body of knowledge concerning the extinct members of the Human Family, and puts the study of these problems upon a much more solid foundation than the odd fragments of the other types provided. In addition to this, the continued series of important discoveries on this site at Chou Kou Tien raises the hope that further important discoveries are likely to be made there which will shed a fuller light upon the problems of the evolution of man.

"THE MOST ILLUMINATING DISCOVERY OF EARLY HUMAN REMAINS."

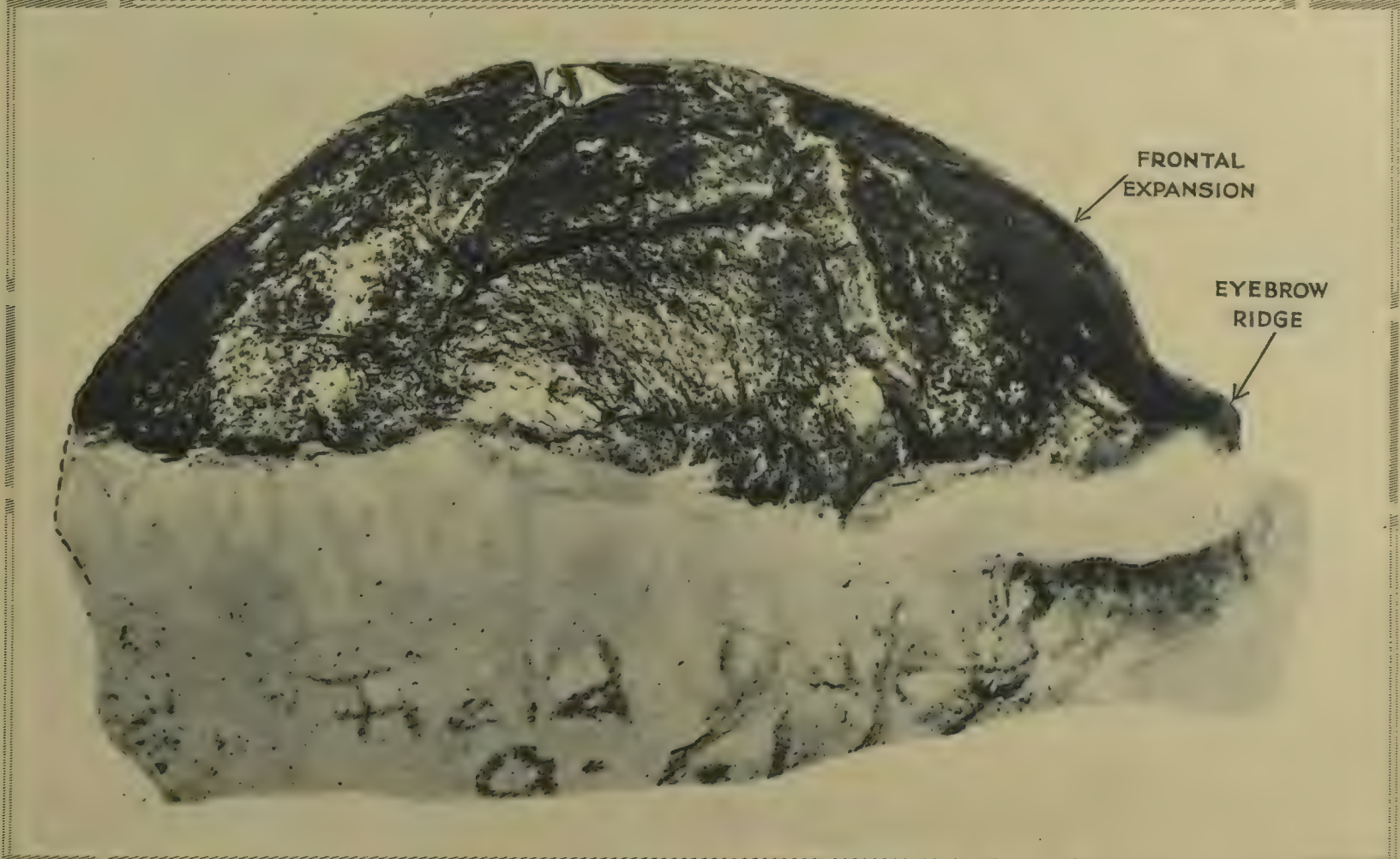
"RESTORATION" DRAWINGS BY OUR SPECIAL ARTIST, A. FORESTIER, FROM SCIENTIFIC DATA SUPPLIED BY PROFESSOR G. ELLIOT SMITH, F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)
 PHOTOGRAPH BY PROFESSOR DAVIDSON BLACK. (ALL COPYRIGHTED.)



A NEWLY DISCOVERED EXTINCT MEMBER OF THE HUMAN FAMILY CONTEMPORARY WITH *PITHECANTHROPUS*, THE APE-MAN OF JAVA: THE PEKING MAN (*SINANTHROPUS*)—HIS PROBABLE ASPECT (FULL-FACE).



WITH HEAVY BROW-RIDGES (AS IN *PITHECANTHROPUS*), BUT A SKULL SLIGHTLY HIGHER AND FULLER IN FRONT, INDICATING GREATER MENTAL CAPACITY: THE PEKING MAN IN PROFILE—HIS PROBABLE ASPECT.



THE FIRST COMPLETE BRAIN-CASE FOUND OF ONE OF THE THREE EARLIEST AND MOST PRIMITIVE MEMBERS OF THE HUMAN FAMILY: THE RIGHT SIDE OF THE PEKING SKULL (PART OF THE BASE HIDDEN BY A PLASTER-OF-PARIS FOUNDATION)—A NEW DISCOVERY THAT PUTS THE STUDY OF EARLY MAN ON A MUCH FIRMER FOUNDATION THAN THE FRAGMENTARY REMAINS OF OTHER TYPES.—(SKULL SHOWN IN ACTUAL SIZE.)

The great discovery described by Professor Elliot Smith in his article on the opposite page is illustrated above by a photograph of the actual skull of the new Peking Man (*Sinanthropus*) and by two "restoration" drawings done by Mr. Forestier, the well-known archaeological artist, from scientific data, to show the probable appearance of the head in life. The skull was found last December in Lower Quaternary deposits at Chou Kou Tien, in China. Its unique importance, as Professor Elliot Smith points out, lies in the fact that it is "the first complete brain-case of one of the three earliest and most primitive members of the Human Family." As such, it gives cohesion to

the whole body of knowledge concerning extinct human species, and "puts the study of these problems upon a much more solid foundation than the odd fragments of other types provided." In the comparative diagram given on the opposite page, Professor Elliot Smith supplies an interesting indication of the relative conformation of the new skull contrasted with those of the ape-man of Java (*Pithecanthropus*), Neanderthal Man, and a modern Englishman. He finds that the brain of the Peking Man must have been superior to that of *Pithecanthropus*, but much inferior to that of the Piltdown Man (*Eoanthropus*) discovered some years ago in Sussex.

THE SERAJEVO ASSASSIN'S MEMORIAL: AN INSULT TO THE NATIONS.



HONOURING THE MAN WHO PRECIPITATED THE WAR, ON THE ACTUAL SCENE OF HIS CRIME: (1) THE TABLET TO PRINCIP; (2) A SILVER WREATH FROM THE YOUTH OF DALMATIA; (3) THE UNVEILING; (4) THE TABLET UNVEILED; (5) PRINCIP'S MOTHER AND SISTERS AT THE CEREMONY.

A memorial tablet to Gabriel Princip, who shot the Archduke Francis Ferdinand of Austria and his wife at Serajevo in 1914, thus precipitating the European War, was unveiled on Sunday, February 2, at the actual scene of the crime. The tablet was inscribed: "At this historic spot Gabriel Princip proclaimed liberty on June 28, 1914." Various societies had arranged to be represented, but their plans were officially countermanded. Nevertheless, a delegation from the "Adriatic Guard" Association of Split (Spalato) brought a silver wreath. Relatives of Princip were present. Speeches were forbidden, but one of the

eighty young men arrested and imprisoned with Princip said: "The most dignified way to pay tribute is silence." After a pause of two minutes, he exclaimed: "Glory to the hero, Gabriel Princip!" Whereupon the crowd cheered and shouted "Glory" three times. These proceedings have aroused great indignation throughout Europe, and, as Dr. Seton-Watson has suggested, indicate Yugo-Slav, or, rather, Serb indifference to foreign public opinion. If the Government could do so much to prevent this insulting ceremony from becoming a nationalist demonstration, why, it may be asked, was it not altogether prohibited?

Made Before the Flood: A "Problem" Head from Kish.

RECONSTRUCTION-DRAWING BY MISS C. L. LEGGE. REPRODUCED BY COURTESY OF PROFESSOR S. LANGDON, DIRECTOR OF THE OXFORD-FIELD MUSEUM EXPEDITION AT KISH.
(SEE HIS ARTICLE ON ANOTHER PAGE.)



NEW EVIDENCE THAT "THE SUMERIANS WERE THE FOUNDERS OF ANCIENT CIVILISATION" IN MESOPOTAMIA: THE FIRST DISCOVERY OF A PAINTED HEAD MOULDED FROM A LIVING SUMERIAN BEFORE THE ART WAS LOST.

This "portrait"-head, nearly 6000 years old, is of deep significance, archæologically, in the story of man. It is an example of a lost art in Mesopotamia from days before the Flood. In his article in the present number on his wonderful discoveries at Kish, Professor Langdon refers us, for a full description of the head, to his account of it in the "Daily Telegraph" of December 13 last. "We now know from the stratification at Kish (he writes) that the great period of Sumerian painted ware lies entirely below water level, and ends there, 20 ft. below modern plain level. It is impossible to assign a date later than 4000 B.C. for the end of the coloured ceramic ware of Kish. . . . The skull and face are true to Sumerian type, and at last we have a Sumerian head, moulded true to life, of the very early period. It is a perfect specimen of the armenoid, or round-headed type. But this is only one aspect of its immense importance.

The sculptor has painted it, representing the hair and beard in black, and the skin a pale reddish-yellow. . . . It is obvious that ancient peoples had the same antiquarian interests as ourselves. This coloured statue of hoary antiquity was found above the Flood stratum. . . . The colouring, the racial type, and tonsure prove that this head had been preserved at Kish since 4000 B.C. It was actually found in a level not earlier than 2400 B.C. . . . This discovery will have a profound effect on all modern historians of antiquity. . . . One decisive fact of the utmost importance remains, and it is confirmed by Sumerian and Accadian inscriptions. The Sumerians were the founders of ancient civilisation on the banks of the 'Two Rivers.' . . . The reddish-yellow skin is perplexing. The features exclude the Mongolian type. . . . From every point of view, this head presents the problem of the origin of civilisation in a new light."



PRINCESS ELIZABETH, 1930.

These charming new photographs of Princess Elizabeth are a reminder that the little daughter of the Duke and Duchess of York can no longer be considered as a baby, but, as shown by the character and intelligence evident in her face, is fast approaching the period of girlhood. Children grow and change very rapidly in their early years, and these portraits bear witness to the marked development that has taken place since her little Royal Highness "sat" in a studio in her perambulator days. She was born on April 21, 1926. For our reproduction of the delightful picture on the left we are indebted to "The Sketch," which prints it as a double-page in colours in its issue dated February 5.

FROM THE PORTRAIT-STUDIES BY MARCUS ADAMS. (COPYRIGHT.)

COOL AND FRESH



PERSONALITIES OF THE WEEK:

GENERAL SHAH WALI KHAN.

New Minister from the King of Afghanistan. Presented his credentials to the Duke of York (acting for the King) on January 30. Captured Kabul for his brother in October 1929.



MR. W. M. WOODFULL.

Mr. Woodfull (Victoria) has been selected to captain the Australian cricket team which will tour England this season. He is a school-master, aged 32, and is a "Safety-firster."



MME. EMMY DESTINN.

The famous dramatic soprano. Died at Budejovice (Budweis), in her native Bohemia, aged fifty-two. Made her first appearance at Covent Garden in 1902. After retirement, wrote much.

PEOPLE IN THE PUBLIC EYE.

SIR ANDREW RYAN.

Appointed Minister at Jeddah. Is 54. In 1924 became Consul-General at Rabat, Morocco. Until this appointment, H.M. was represented in the Hejaz by an Agent and Consul.



AIR VICE-MARSHAL SIR PHILIP GAME.

Sir Philip Game has been appointed Governor of the State of New South Wales. He was born in 1876. He entered the Royal Artillery in 1895. Served throughout the Great War.



THE WEDDING OF MR. JAMES R. DRUMMOND-HAY AND LADY MARGARET DOUGLAS-HAMILTON, YOUNGER DAUGHTER OF THE DUKE AND DUCHESS OF HAMILTON: THE BRIDE, THE BRIDEGROOM, AND BRIDESMAIDS AT SALISBURY CATHEDRAL.

The wedding of Mr. James Richardson Drummond-Hay, eldest son of the late Colonel G. A. G. R. Drummond-Hay of Seggie, by Perth, and Mrs. Drummond-Hay, and Lady Margaret Douglas-Hamilton, younger daughter of the Duke and Duchess of Hamilton and Brandon, of Ferne, Shaftesbury, was solemnised in Salisbury Cathedral, on February 1. The Bishop of Brechin, Primus of Scotland, the Bishop of Salisbury, and the Rev. C. P. S. Clarke were the officiating clergy.



LEAVING FOR SOUTH AFRICA TO RECUPERATE AFTER HIS ILLNESS: VISCOUNT BYNG—WITH VISCOUNTESS BYNG.

Lord Byng of Vimy, the Commissioner of the Metropolitan Police Force, left London, with Lady Byng, on January 31, to begin his journey to South Africa, whither he has gone to recuperate after his illness.



THE HON. PETER LARKIN, HIGH COMMISSIONER OF CANADA IN LONDON.

Died suddenly on February 3, after a short illness. Was in his seventy-fourth year. High Commissioner of Canada in London since 1922. A "tea king" who made a fortune, thanks largely to the idea of selling tea retail in sealed lead packets. President of the Salada Tea Company. Much interested in benevolent works.



A GREAT WORKER ON BEHALF OF THE WOMEN AND CHILDREN OF INDIA: THE LATE MARCHIONESS OF READING.

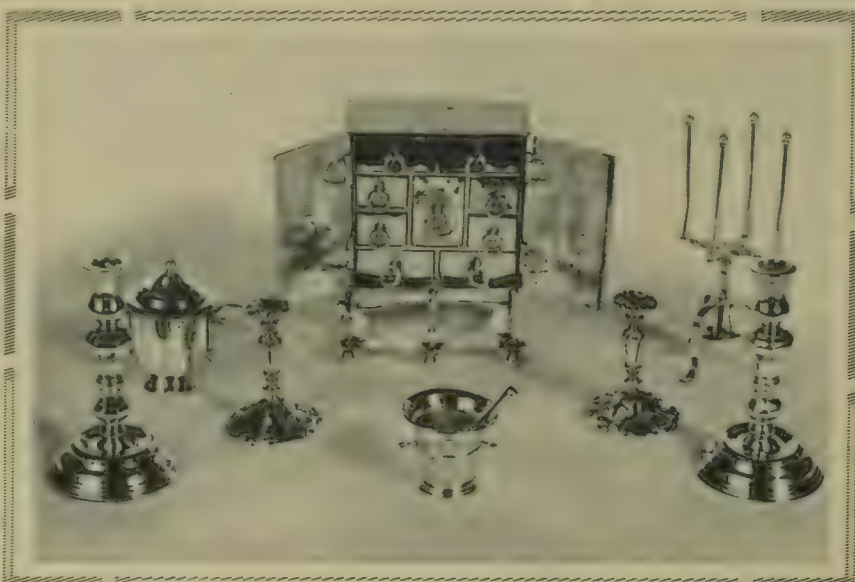
Lady Reading, who died on January 30, was Alice Edith, daughter of the late Mr. Albert Cohen, and she married the then Mr. Rufus Isaacs in 1887. She it was who urged her husband to continue his career at the Bar.

FURNITURE FOR THE DOLLS OF QUEEN VICTORIA'S MOTHER :

SILVER "PIECES" THAT BELONGED TO THE DUCHESS OF KENT AND ARE NOW IN THE LONDON MUSEUM.



IN SILVER PLATE AND SILVER FILIGREE: CHIPPENDALE CHAIRS AND A TABLE (3 1/2 INCHES HIGH) AND TOILET BOXES.



IN FRONT OF A CABINET THAT IS 3 1/2 INCHES HIGH: A LOVING CUP, CANDLE-STICKS, AND A PESTLE AND MORTAR.

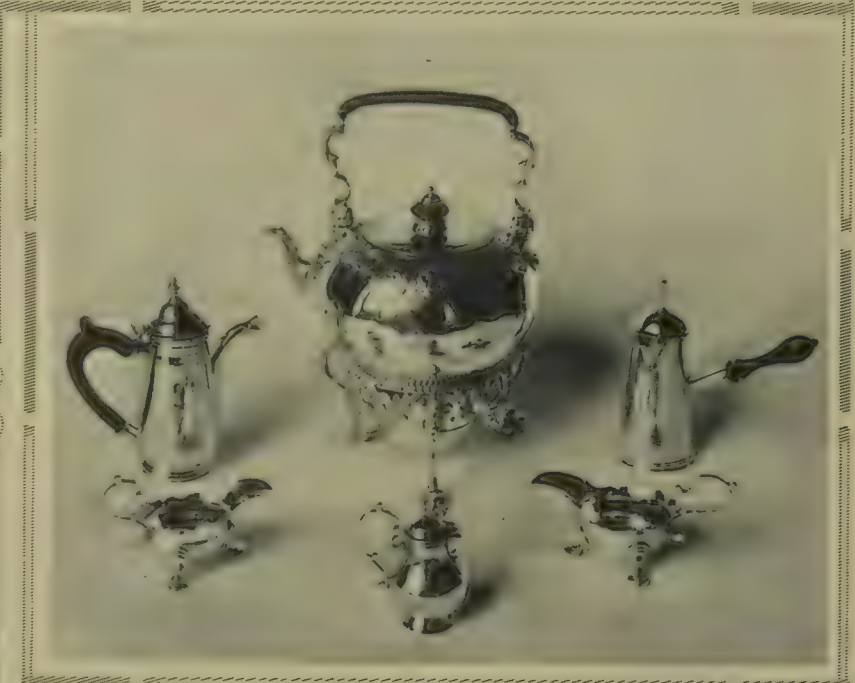


THE SNUFFERS 2 1/2 INCHES LONG: A CHESTNUT-ROASTER, PLATES, A CANDLE-STICK, PORRINGERS, SAUCEPANS, AND SNUFFERS.

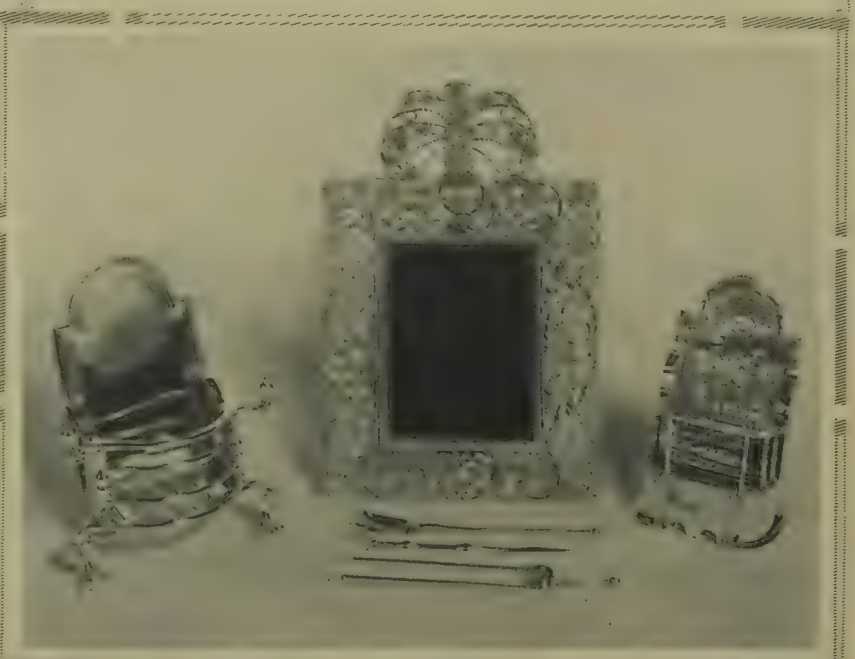


INCLUDING A TABLE THAT IS 3 INCHES HIGH: DOLL'S-HOUSE PIECES—A TABLE, CHIPPENDALE CHAIRS, A TRAY, AND A BOX CONTAINING TINY KNIVES AND FORKS.

Miniatures of common articles of daily use, crude or ornate, suggestive or realistic, according to period and circumstance, have played their silent parts in the little world of the child ever since fathers became craftsmen and the maternal instinct was inherited by the first daughter! For the doll must be treated as a human, or it is a mere bunch of feathers, a twig, a wooden image, a shape of wax and canvas and sawdust, supine and soulless. In all the ages, the tiny house in which the "baby" dwells has had its furnishings. Most of these have gone the way of all toys, but there are survivors, even though they have degenerated into cabinet pieces or museum specimens. Witness the excellent examples here illustrated, specimens of one hundred and twenty-two which now grace the London Museum, to which they have been lent by Mrs. Lambarde, to whom be thanks. They come, these dainty things of silver, silver plate, and silver filigree, from the doll's-house that belonged to no less a personage than the Duchess of Kent, mother of Queen Victoria, who may well have been allowed to play with them. That gives them interest, but their charms do not need enhancement by pedigree: they are sufficient in themselves. It should be added, by the way, that it is not altogether correct to write of the collection as one of miniature furniture for a doll's-house, for in the "set" there is, for instance, a miniature lamp-lighter climbing a miniature ladder to light a miniature lamp in the street. Other things



THE TEA-POT AND STAND 6 1/2 INCHES HIGH: A TEA-POT, A COFFEE-POT, A CHOCOLATE-POT, CREAM JUGS, AND A HOT-WATER JUG.



THE MIRROR—TO THE TOP OF ITS ORNAMENT—6 1/2 INCHES HIGH: A MIRROR, FIREPLACES, AND FIRE-IRONS FROM THE DUCHESS OF KENT'S DOLL'S-HOUSE.

royal recently lent or given to the Museum include a book of theatre passes used by Queen Victoria between 1840 and 1850 for the Royal Box of what was then Her Majesty's Theatre.

THE PROGRESS OF OUR PRINCESS: THE KING'S GRANDDAUGHTER FROM CRADLE TO "FIRST STEPS."

PHOTOGRAPHS BY SPEAIGHT, TOM AITKEN, C.N., FRED AND HUBERT THURSTON, AND
PORTRAIT STUDY BY MARCUS ADAMS.—(See Illustrations in Colours on Pages 11-111.)



MAY, 1926: PRINCESS ELIZABETH AS A MONTH-OLD BABY.



JUNE, 1927:
PRINCESS
ELIZABETH
SITTING UP
AND TAKING
NOTICE,
AT THE
AGE OF
FOURTEEN
MONTHS.



OCTOBER, 1926: PRINCESS ELIZABETH AS A SIX-MONTHS-
OLD BABY.



JULY, 1929: PRINCESS ELIZABETH, AGED THREE YEARS AND THREE MONTHS.



OCTOBER, 1928: PRINCESS ELIZABETH AS A LITTLE GIRL
OF TWO-AND-A-HALF YEARS OF AGE.

which show her as she is to-day, an enchanting little girl who will celebrate her fourth birthday on April 21 next. Here we illustrate the progress of the little Princess from the cradle to "first steps," indicating her rapid development from the pretty "baby" stage to that of "little girlhood," when the character begins to show and the child's individuality becomes marked. The likeness of Princess Elizabeth to her royal grandmother, her Majesty the Queen, was noticeable at an early age, and her beautiful golden hair is characteristic of our Royal Family; while her sunny disposition is marked by her gay smile full of grace and royal self-confidence. Princess Elizabeth was born, it will be remembered, on April 21, 1926, nearly three years after the marriage of the Duke of York to Lady Elizabeth Bowes-Lyon, youngest daughter of the Earl and Countess of Strathmore.

Elsewhere in this issue we give, in colours, the latest photographs of the King's only granddaughter, H.R.H. Princess Elizabeth of York, the only child of their Royal Highnesses the Duke and Duchess of York—portraits

EVENTS AT HOME AND ABROAD: PICTORIAL NOTES ON RECENT NEWS.



THE PREMIER ACTING AS "GUIDE" TO AMERICAN DELEGATES AT HISTORIC PLACES IN BUCKINGHAMSHIRE: A GROUP AT THE GRAVE OF JOHN HAMPDEN.
The American delegates to the Naval Conference were entertained to lunch by the Prime Minister at Chequers on Saturday, February 1, and visited historic places in the locality. From left to right are: Mr. MacDonald; Senator Joseph T. Robinson; General Dawes; Mr. Dwight W. Morrow, U.S. Ambassador to Mexico; Mr. Henry L. Stimson, U.S. Secretary of State; and Mr. A. W. Page, son of the late Mr. Walter Hines Page. They also saw William Penn's burial place at Jordans and Milton's cottage at Chalfont St. Giles.



THE FUNERAL OF LADY READING: THE COFFIN BEING CONVEYED TO THE GRAVE, FOLLOWED BY LORD READING, MR. LLOYD GEORGE, AND OTHER MOURNERS.
The funeral of the Marchioness of Reading took place on February 2 at the Jewish Cemetery at Golders Green. The service was conducted by the Rev. Vivian Simmons, Minister of the West London Synagogue of British Jews. The chief mourners were the Marquess of Reading, his only son—Viscount Erleigh; Mr. Harry Isaacs; Mr. Lloyd George; and Major Gwilym Lloyd George. Among others present were Lord Swaythling, Lord Riddell, Sir Herbert Samuel, Mr. Alfred Sutro; and representatives of the three main religions of India.



TURKEY'S CONFIDENCE IN BRITISH SHIPBUILDING: A NEW HIGH-SPEED LAUNCH FOR THE TURKISH CUSTOMS SERVICE.

That the authorities in Turkey have confidence in the quality of British shipbuilding is evidenced by the fact that, as stated in a note supplied with this photograph, orders were placed with Messrs. Thornycroft for the construction of four high-speed launches for patrol duty in connection with the Customs service of the Turkish Government. The above illustration shows one of these craft, recently completed, being put through her paces.



THE FIRST LIFEBOAT DESIGNED FOR RESCUING AIRCRAFT, UNDERGOING SPEED TESTS: THE NEW DOVER MOTOR-LIFEBOAT, THE LARGEST IN THE WORLD.

The new motor-lifeboat stationed at Dover is here seen going at full speed during a recent test, when she attained 20 knots. This craft, which has been illustrated in our pages from time to time during her construction, is not only the largest and most powerful of her type, but is the first lifeboat specially designed to go to the rescue of aircraft. She has two 375-h.p. engines, and carries searchlights and wireless. She was built by Messrs. Thornycroft, and cost over £18,000.



THE NEW BADGE INSTITUTED FOR BARONETS: ONE OF THE FIRST EXAMPLES COMPLETED.

The designing of the new badge for Baronets, which was instituted by the King last May, we are informed, has now been completed, and issues are being made as rapidly as possible to those Baronets who have notified their desire to procure one. As the wearing of the badge is optional, those who decide to do so have to obtain it at their own expense.



GENERAL KOUTEPOF'S MYSTERIOUS DISAPPEARANCE: HIS HOUSE IN PARIS (26, RUE ROUSSELET).

General Koutevof, leader of the "White" Russian colony in Paris, left his house in the Rue Rousselet at 10.30 a.m. on Sunday, January 26, to attend a service at 11, and was not seen again. A Russian taxi-driver, awaiting him at a corner within 200 yards, stated that he did not arrive. Despite extensive enquiries, and countless alleged "clues," the Police have discovered nothing up to the time of writing. Various rumours were circulated—that he had been hustled into a car, carried away by aeroplane, abducted by Bolsheviks. On February 3 the Soviet Ambassador in Paris complained that General Koutevof's partisans were preparing to raid the Embassy. He was formerly Colonel of the Preobrazhensky Guards, and after the war served with Denikin and Wrangel.



THE LEADER OF "WHITE" RUSSIANS IN PARIS, SAID TO HAVE BEEN ABDUCTED: GENERAL KOUTEPOF.

A WHOLE UNIVERSITY IN ONE BUILDING: THE TOWER OF LEARNING.



A BUILDING WHOSE "POPULATION" WILL EQUAL THAT OF BASINGSTOKE: PITTSBURGH'S PERPENDICULAR UNIVERSITY.

"A city the size of Basingstoke or Chichester," writes Miss Elizabeth Kerbaugh Read, to whom we are indebted for the above illustration, "is rising 52 storeys high from the midst of a 14-acre tract of gardens and park, in the heart of America's steel centre—Pittsburgh, Pennsylvania. It is the new home of the University of Pittsburgh, where 12,000 young men and women and over 500 instructors will hold their classes in the near future. Already the steel structure of the 2,000,000-dollar building, which towers in pyramidal heights to the sky, is completed. There is a breath-taking beauty in the stark outlines of this building that marks a new departure in the use of American skyscrapers. In place of the rolling lawns and quiet shaded lanes of the traditional university,

this one, now housed in numerous low white buildings clustered around the feet of the rising monster, will stand like a cathedral of learning amid the industrial turmoil of the city! Is it a beauty which the English university student could love and reverence? Perhaps not. But, like the New York skyline, there is something majestic and magnificent and visionary in it. . . . Surpassed only by such buildings as the Woolworth and Metropolitan Towers, Pittsburgh's perpendicular university has risen to a height of 680 feet. It is strange to think of the schools of an entire university, except the dental and medical branches, piled one on top of another, with class-rooms, recreation-rooms, laboratories, lecture-halls, libraries, and workshops all under one roof."



A PAGE FOR COLLECTORS: "A HISTORY OF EARLY CHINESE ART."

Reviewed by FRANK DAVIS. (See Illustrations on the opposite page.)

IT is not an exaggeration to say that only thirty years ago our knowledge of the origins of Chinese Art was only one degree less vague than our knowledge of the manners and customs of lost Atlantis. Connoisseurs were thoroughly familiar with the porcelain of the seventeenth and eighteenth centuries;

account of stylistic development. Space does, however, allow an abbreviated note upon the very pretty problem set by one or two pieces—a problem which gives wings to the imagination and illustrates, though it does not solve, one of the most difficult queries concerning the culture of these early times. The average reader will not perhaps connect Fig. 1 with China, nor the amazingly vigorous and modern Fig. 3 (on the opposite page). Both are probably third- or fourth-century examples, and are from the façades of tombs. The dragons' tails in Fig. 1 pass through a large ring, while their heads turn backwards over the ring, on which a tortoise stands on its hind-legs. Under the fore-feet of the dragons are two tigers, and on their heads are two birds. "The motive is thus made up of the four classical symbols of the Four Directions, and may be taken collectively to represent the universe."

Now, this is not an uncommon motive in Han times, and this clay brick would pass without further comment were it not for the fact that similar long-tailed dragons are found on certain Scandinavian stones, which are usually dated about A.D. 1000. "There is indeed no question of a complete identity or agreement in detail, but no one can deny that these East Asiatic and Scandinavian dragons belong to the same artistic race. They are, so to say, products of a creative imagination and sense of style working in the same direction. The simple fact that they are divided by at least six or seven centuries makes it indeed impossible to assume any direct contact, but, on the other hand, it seems unbelievable that the correspondence in style would be altogether accidental." The explanation, the author suggests, lies in the gradual diffusion, not of Chinese, but of what used to be called, rather vaguely,

false designation, because the Parthians, through whose hands it had to pass, had no intention of giving away the secret of its origin. This contact with Western Asia did result in certain new elements of style which are reminiscent—one can scarcely use a stronger word—here of Persian, there of Hellenistic motives. It is scarcely necessary to add that there is no record of any Chinaman ever having wandered to Scandinavia.

Fig. 3 (opposite page), so similar to Fig. 1 and to the Scandinavian carvings (e.g., Fig. 2), is surely worth a little more praise than Dr. Siren gives it. It is difficult to imagine a silhouette in clay with a more lively rhythm and a more fantastic imagination—or one so thoroughly in keeping with the ideals of many present-day workers in glass and ceramics. How often will a twentieth-century artist thrill his friends and annoy his enemies with a formal design which, on investigation, is found to have been a mere commonplace of 2000 years ago!

A recent article in *The Illustrated London News* described the profanation of the tombs of the Emperor Chien Lung and of the late Dowager Empress by those who have always been the curse of China—so-called soldiers who are in reality bandits. A section of this book is devoted to a description of the tombs of the Han period. Much excavation work has already been accomplished under proper archaeological supervision, but this applies, in the main, to minor tombs. The Japanese in Corea have been particularly active, and scholarship is profoundly in their debt for their careful researches. But the more important sepulchral mounds, notably those of the Western Han Emperors—that is, from about 195 B.C. to A.D. 5—have not been investigated in modern times. It is perhaps too much to hope that in all the long years since their erection they have escaped pillage. "Their exterior aspect," to quote Dr. Siren, "is that of a truncated pyramid, but the surrounding grounds were developed, sometimes with water-courses and tree-plantations, and always enclosed with a wall. A 'spirit path' was extended on the south side of the mound, and terminated in a pair of strong gateposts, in front of which stood guardian lions."

It will be readily understood that the main survivals from Han times, no less than from Egypt, are objects that have been found in tombs—either tomb furniture made expressly for the purpose, or the actual possessions of the dead. Among the former are, of course, the delightful figures of men, women, houses, and so on, which exercise so great a fascination, not only upon savants, but upon a world which does not care a jot for the niceties of scholarship.

FIG. 1. FOR COMPARISON WITH THE ELEVENTH-CENTURY DANISH DESIGN ON A MONUMENTAL STONE ILLUSTRATED IN FIG. 2: AN EARLY CHINESE MODEL OF A TOMB FAÇADE IN BAKED AND PAINTED CLAY.

Dr. Siren describes the above as "a very important model of a tomb façade ornamented in close adherence to the Han style, though with a freedom that might be considered as a reason to date it a little later. The object, now in the E.A.C. in Stockholm, is a large square hollow brick (63 x 59 cm.), the front and back ornamented in pierced and richly painted work. . . . The winding tails of these highly ornamental dragons remind us of the dragon scrolls on some Scandinavian runic stones of the tenth and eleventh centuries. . . . As material particularly interesting for comparison may be mentioned Stone No. 3 from Ardre in Gotland, usually dated about A.D. 1000, on which two dragons coiling in loops are affronted, their heads and tails being treated . . . as on (this) Chinese terra-cotta slab. . . . We saw what an important rôle the Sino-Mongolian art must have played in the formation of some of the animal motives also used in China, and currents from the same sources may indeed have reached the Celtic and Scandinavian world. . . . It is by no means impossible that the Scandinavian and the East-Asiatic dragons are off-shoots from a common root." Reproduced from "A History of Early Chinese Art": The Han Period. By Oswald Siren. By Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

were fairly well acquainted with the more robust though less refined work of the Ming period, and scarcely bothered about the exquisite productions of the preceding dynasty, the Sung. Beyond that, China was a mysterious and unimportant enigma to which no solution was possible, or even desirable.

The years have brought political and economic convulsions, sometimes violently, sometimes in the ordinary course of peaceful penetration. Ancient sites have been excavated, ancient tombs unearthed—and the results are to be seen in this well-produced and well-written volume,* with its one hundred and twenty collotype plates and eighty-odd pages of text. Many of the objects illustrated have found a final resting-place in the Museum at Stockholm, with which institution Dr. Siren is connected. The book is number two of a series of four on the subject, and deals with the Han period (usually taken to commence in 206 B.C.), and the following dynasties up to the sixth century A.D.

It is not possible here to follow the author (whose name, by the way, is as well known to students of Italian Primitives as it is to collectors of Chinese sculpture and bronzes) in his carefully reasoned

"Scythian" culture, both East and West. It must be remembered that, whatever may be the legendary view of China as a closed country, the great trade route across Central Asia has been used from immemorial antiquity. It was in Han times, largely as a result of General Chang Ch'ien's journeys to India and Tibet in the first century B.C., that trade with the West began to expand. Silk was the main export, and it is interesting to read that it often reached the Romans under a



FIG. 2. FOR COMPARISON WITH THE EARLY CHINESE DESIGN, COGNATE IN STYLE, SHOWN IN FIG. 1: A DANISH MONUMENTAL STONE OF THE ELEVENTH CENTURY FOUND IN ST. PAUL'S CHURCHYARD.

This stone was found in 1852 on the south side of St. Paul's Churchyard. A runic inscription on the edge of it reads: "Finna (or his wife) and Toki had this stone set up." The stone is now in the Guildhall Museum and is illustrated in the Museum catalogue, as well as in J. Brondsted's book, "Early English Ornament" (Hachette), where several other interesting Scandinavian parallels to early Chinese art may also be found.

Photograph from the Original Stone in the Guildhall Museum. By Courtesy of the Library Committee.

* "A History of Early Chinese Art." The Han Period. By Oswald Siren. (Ernest Benn Ltd.; £3 3s. per Vol.; £12 12s. per set of 4 Vols.)

AN EARLY CHINESE DRAGON DESIGN CLOSELY AKIN TO MODERNIST ART.

REPRODUCED FROM "A HISTORY OF EARLY CHINESE ART"—HAN PERIOD. BY OSVALD SIREN. BY COURTESY OF THE PUBLISHERS, MESSRS. ERNEST BENN, LTD. (SEE ARTICLE OPPOSITE.)



FIG. 3. "IN KEEPING WITH THE IDEALS OF PRESENT-DAY WORKERS IN GLASS AND CERAMICS": A CLAY SILHOUETTE FROM A CHINESE MODEL TOMB FAÇADE. (END OF HAN PERIOD OR A CENTURY LATER.)

In his review (on the opposite page) of Dr. Siren's "History of Early Chinese Art" (Han period), Mr. Frank Davis suggests that the author has not sufficiently praised the lively rhythm and imaginative fantasy of the example shown above. What Dr. Siren actually says about it in his introduction is: "The striking resemblance to dragon ornaments from Gotland which we have been able to confirm in the model of a tomb façade (Fig. 1 on the opposite page) consists particularly in the elongation and ornamental interweaving of the animals. When they appear free-standing, they strike us as being more characteristically Chinese. This may be observed on some silhouetted clay dragons (e.g., that above) in the Chicago Art Institute in a walking posture, which, together with some minor animals

and human figures, may have formed the gable of a decorative façade of the same kind. These dragons also have long-drawn-out ribbon-like bodies and S-shaped necks ending in enormous jaws, but they have birds' tails, and they walk on their feet carrying small riders on their backs—all of which make them appear more fantastic and at the same time more realistic than any of those runic scroll dragons. It would indeed be difficult to find anything corresponding to them in the art of any other country, and yet the difference between these and the dragons on the above-mentioned terra-cotta slab is not very great. . . . There is no way of telling with certainty whether these silhouetted figures were done at the close of the Han period or a century later."



THE WORLD OF SCIENCE.



JEAN-BAPTISTE LAMARCK.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AT the last meeting of the Linnean Society it was announced that the council had promised contributions towards a memorial to be raised in France to the great French naturalist Lamarck. The Royal and the Zoological Societies of London have also promised contributions, and it is expected that further help will be forthcoming from scientific societies the world over. Lamarck, who died in 1829, was buried in a nameless grave in the cemetery of Montparnasse, and his only tangible monument was the house in which he was born, in the village of Bazentin, which was wiped out in the Great War. The Linnean Society of France now wish to honour his memory by a monument in the midst of a garden planted with flowers and trees named by Lamarck himself, or named after him by other botanists.

But Lamarck's fame rests *not* on his work as a botanist, but as a zoologist. His botanical work was accomplished during his early years. He did not take up the study of zoology until he was forty-nine years old; and he not only produced order out of chaos, but promulgated the theory of Evolution which has won him undying fame. For long years, however, that theory was regarded as utterly discredited by Darwin's theory of Evolution by "Natural Selection." Nevertheless, Darwin himself regarded Lamarck's work with sympathy. The Darwinians held the theory of Natural Selection to be all-sufficient and indisputable. For all that, there were some who doubted this. Huxley, from the very first Darwin's greatest champion, accepted Evolution, but would never subscribe to the part postulated by Natural Selection. To-day a very decided change of outlook is apparent, and Lamarck's theory is being revived and revised.



FIG. 2. WITH SPIRALLY FLUTED HORNS THAT TURN UP BACKWARDS: A MARKHOOR.

The goats and sheep display a wide diversity in the form of the horns as well as in their size. In the markhoor, one of the goats, they arise from the summit of the skull, project backwards, and are spirally fluted.

Darwin and Lamarck have both suffered from the enthusiasm of their respective champions, with whom it must be Darwinism or nothing, or Lamarckism or nothing. It is strange that men of science should have adopted a creed so narrow. For it compels them to make their facts fit the theory of their choice. During the last few years, however, rebellious spirits have raised their voices; but, though they have proffered new lamps for old, their wares have not proved particularly alluring. It is time, surely, that we began to realise that the infinitely varied types of plants and animals now known to us owe their several distinctive peculiarities of form

and colour, and so on, *not* to one agency, such as Natural Selection, or "use and disuse," but to many. Romanes suggested this years ago.



FIG. 1. A STRANGE ANIMAL THAT HAD TWO PAIRS OF HORNS, ON FOREHEAD AND SNOUT: THE EXTINCT SYNDOCERAS.

In this strange animal there were two pairs of horns. The long face recalls that of the African hartebeest, wherein the horns, in some species, are mounted on a thick pillar at the summit of the skull. But no other member of this group has ever developed horns on the ridge of the snout.

Let me not be credited with the belief that Natural Selection is an exploded theory. No one who will survey the evidence dispassionately can escape the conviction that it is a very real factor in evolution. No whit less so is the Lamarckian theory of use and disuse. They have both played, since the beginning of time, and are playing, a tremendous part in determining the trend of development of living bodies, be they animals or plants. All the same, we are constantly confronted with structures which cannot be interpreted as the results of either of these two agencies. Take, for example, the cases furnished by the horns of some of the ruminants.

According to the Natural Selectionists, these weapons arose by the selection of small variations in the struggle for existence. But for long generations such rudiments must have been too small to be of the slightest use as aids to jealous males fighting for the possession of females. Nor are the arguments of Lamarck and his followers any more convincing. According to them, horns arose in response to the stimuli of repeated "buttings" between rival males. After a like fashion, we are asked to believe the brilliantly coloured wattles and the horny casque of the cassowary came into being. The ancestral cassowary had, like its near relation the emu, a fully feathered neck. But, as a consequence of the laceration of the skin, torn and bruised by the vicious blows of the beaks of contending rivals, the feathers gradually ceased to grow, and the unsightly wounds became transformed into a gorgeous-coloured area of corrugated skin, while from the de-plumed crown

arose the horny casque of to-day! We are left to suppose that, having now blazoned forth into these glorious ornaments, the cassowary gave up fighting. But, unfortunately for this theory, the cassowary does not fight with its beak, but uses instead a formidable weapon furnished by the claw of the inner toe, which is produced into a blunt, pointed spike.

But this by the way. Let us return to the horns. When all

is said and done, it must be confessed that their mode of origin is as yet inexplicable. At best we can but put them down to "idiosyncrasies of growth," which, like an infinite number of other structures, once having started, continue their development until at last they become "useful." Moreover, these horns show a bewildering variety in their size and shape. Nor are they constant in their position. In the small antelopes known as oribis (Fig. 3) they are seated immediately above the eyes, and are marked with concentric rings. In the Chartley bull (Fig. 4) they extend horizontally from the summit of the crown, and are smooth. In the markhoor (Fig. 2) they turn up and backwards, and are spirally fluted. In many sheep they form elegant coils on each side of the head.

More striking still are the horns of that weird-looking creature, *Syndoceras* (Fig. 1), long since extinct. What are we to say of these? If they arose, in their remote ancestors, as a consequence of repeated blows in fighting, we must suppose these blows to have been distributed equally between the nose and the top of the head, and nowhere else! This matter surely need be pushed no further. Enough has been said to show that, as I have already insisted on this page, there is no one factor in evolution; and some of them yet await discovery.



FIG. 3. WITH HORNS SEATED IMMEDIATELY ABOVE THE EYES AND MARKED BY CONCENTRIC RINGS: THE SKULL OF AN ORIBI.

In the oribis, small African antelopes, the horns are present only in the bucks, and are seated immediately above the eye-sockets. The presence of horns in both sexes, as in the oxen, is interesting, since the females do not fight.



FIG. 4. WITH SMOOTH HORNS EXTENDING HORIZONTALLY FROM THE SUMMIT OF THE CROWN: A CHARTLEY BULL.

The oxen, using this term in its widest sense, present a great variety in the form and size of the horns. But always they spring from the extreme hinder end of the skull.



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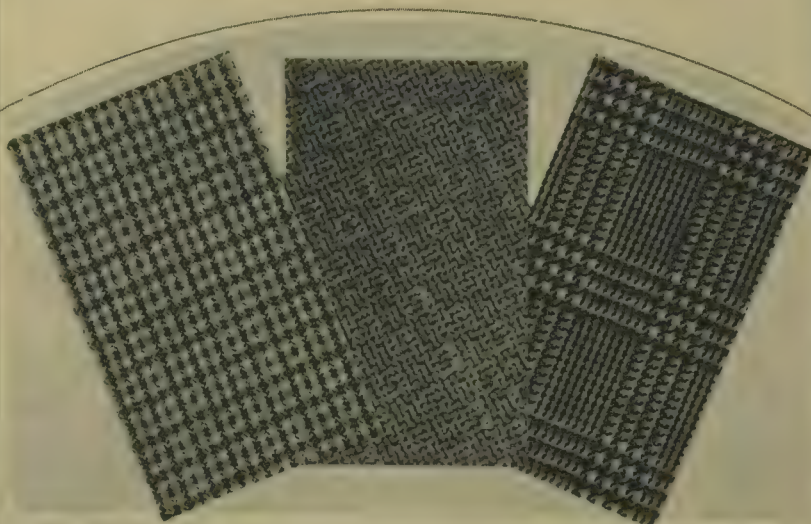
THE WEAVE OF THE COAT ON RIGHT.



TWEEDS IMPERVIOUS TO RAIN: THE HERRING-BONE PATTERN AND CAMEL FLEECE, WOVEN SPECIALLY FOR BURBERRYS.



A CHARACTERISTIC SPRING OUTFIT IN TWO DIFFERENT TWEEDS WOVEN IN THE SAME COLOURINGS: THE HEAVIER MATERIAL OF THE COAT IS SHOWN ON THE LEFT, AND THE CHIFFON TWEED FOR THE FROCK OPPOSITE. No phoenix has risen more completely from the ashes than the familiar British tweeds. Instead of designating shabby country clothes of undistinguished colouring and design, they are chosen all over the world for smart sports and travelling fashions. Illustrated on this page are a few of the infinite variety of new weaves which are carried out in the clear colourings of spring.



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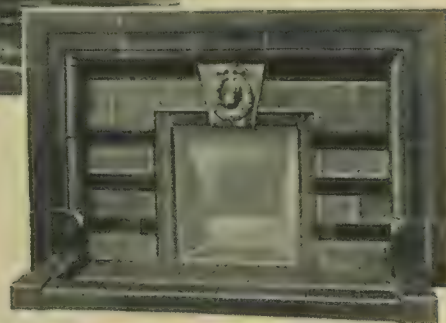
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MARINE CARAVANNING.—LXVII.

By COMMANDER G. C. E. HAMPDEN, R.N.

AN old lady has asked me whether a tour through Europe with an elderly companion in a barge-yacht is feasible at her age, and, if so, whether there are any barges that can be hired at moderate prices in this country. To the first question I answered "Yes," providing two men or a man and a boy are carried as crew. I was unable, however, to tell her of a suitable boat for hire at the cost she could afford, which was that of an average hotel. There are many like this old lady, who, for various reasons, do not want to own a boat, but would certainly hire one if it could be obtained on the same terms that exist, say, on the Norfolk Broads. There appears, however, to be no firm that does this. Indian Army officers, for example, and others on leave from abroad—who, for income-tax reasons, must spend a portion of their leave out of this country—afford proof, by their many inquiries, that they would support an up-to-date boat-hiring company. If some boat-building firm filled this want, it should form a good advertisement for its products.

I visit many boat-building yards, but, except for a few brilliant exceptions, I fail to see how some can ever make much profit until they produce boats in larger numbers and increase their orders by the use of new selling methods. They build good boats, like their forefathers, but are too prone to look on the slogan "British goods are the best" as the only means to obtain orders. They do not appear to realise that to-day this slogan threatens to become a danger as demoralising as the "dole," and that, in order to make it effective, they must never cease to prove again and again that our goods really are the best. In other words, our salesmanship must be the best also.

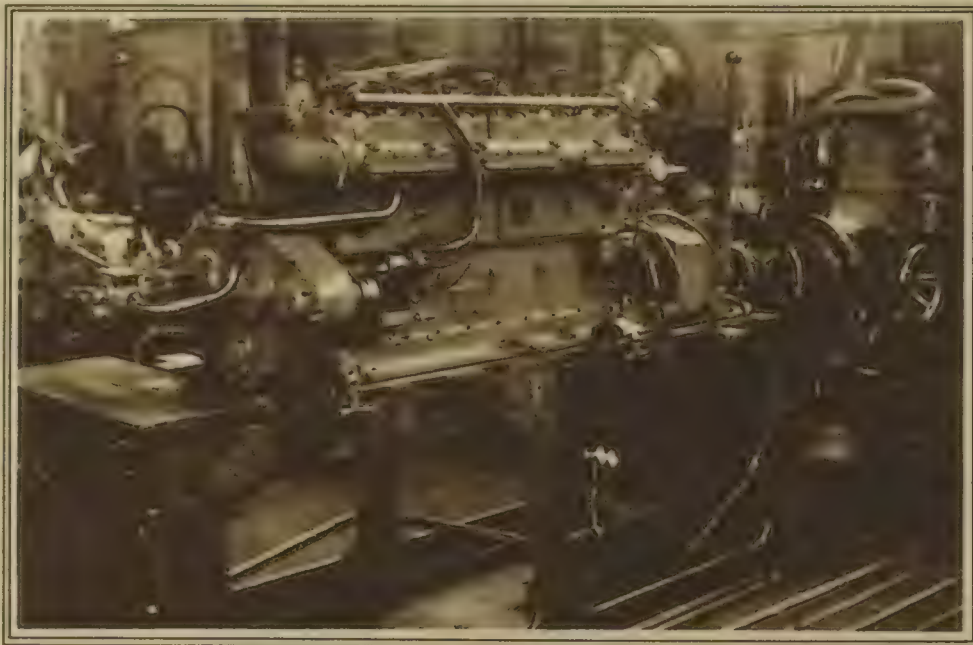
This is a subject to which no owner or potential owner can be indifferent, for the more boats that are sold the cheaper and better they will become.

Boat-builders complain annually at this time of year that, though orders for new boats required next season should be given now, the majority are placed so late as to cause a rush at the last moment that often results in late delivery. At first sight this complaint appears justified, but some portion of the

world. Secondly, I have never seen an advertisement that urged the wisdom of placing orders in good time for summer delivery at home, nor have I seen any inducement offered to owners to do so. I feel that, if I were connected with a boat-building firm, I would offer a discount off boats that were ordered in the winter, and would advertise the fact as a possible means to give employment to my men all the year round, and thus reduce overhead charges. It is true that the production of small craft in this country, both for the home and export markets, has increased considerably during the past year, but so has that of other countries, and the comparison leaves us little on which to congratulate ourselves. This may appear purely a trade affair and hardly suitable for these columns. It affects owners closely, however, for, if the builder of someone's yacht becomes well known through sound trading, the second-hand value of the vessel remains high. Everyone should make a friend of his yacht-builder and take some interest in his business; this is why I advocate that orders should be given, where possible, to firms close enough to permit frequent visits during the building period.

To run an engine for 12½ days (300 hours) without stopping, at its full rated h.p., under the constant supervision of Lloyd's surveyors, is a test of real value to users. This has been done by Messrs. Thornycroft with their RD-6 six-cylinder 75-h.p. model. The mean h.p. developed over the entire period was 78-h.p., at which power the average petrol and oil

consumption averaged 6 gallons 1 quart 1 pint and 9 pint per hour respectively, Shell petrol and oil being used throughout. I understand that this engine may be put through further tests, though they hardly appear necessary. A copy of the certificate issued by Lloyd's may be seen at Messrs. Thornycroft's. I shall be pleased to publish any tests of a similar nature.



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blame rests with themselves, for their salesmanship is at fault. In the first place, many reduce their advertisements in the autumn and winter, and increase them in the late spring and summer, when it is too late to place orders for the home summer; whilst, from the point of view of export, they seem to forget that it is always summer somewhere in the

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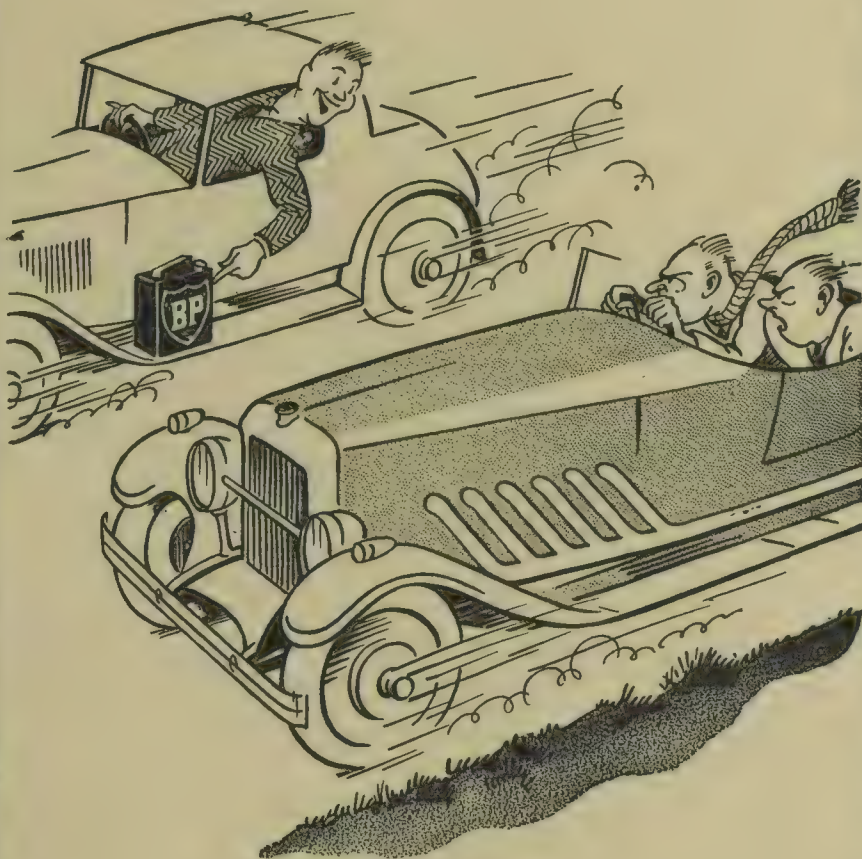
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THE BANK AND THE INSURANCE OFFICE:

HOW THEY HELP US TO LIVE AND PERFORM MANIFOLD SERVICES.

By JOHN OWEN.

THE BANK AS SERVANT.

IT would seem as if the modern bank was always on the look out to discover new means of increasing the value and variety of the services it can perform for the public. Every year shows the establishment of some new device likely to be useful to the community. A year or two ago the Home Safe was a novelty. The bank provides a small safe—really a money-box—and this, in the home, encourages thrift even among the youngest. A child has a sense of importance when provided with a safe, the key of which is in the hands of the bank manager, and is delighted to save accordingly; thrift becomes great fun. The Home Safe system has now caught on, and is being used everywhere. But it is not the newest service which the bank provides. The latest of all is probably the system of night banking. Hitherto tradesmen and others having large turnovers have found themselves with considerable amounts of cash in their hands at the end of the day. They have to secure the money as best they can on the premises until next morning, when they can take it to the bank. On Saturday night they have to put it away until Monday morning. But the banks are beginning to introduce a method by means of which the tradesman can take his cash to the bank, thrust it through a letter-box arrangement in the bank wall, and know that it has come to rest within a safe inside the bank. He can go home feeling that his money is secure and that he need fear no burglary. In the morning he will call at the bank for his payment-in to be checked.

A service which the bank provides, and the value of which it is trying just now to emphasise, is that of handling securities in the absence of their owner. All that has to be done is to give the bank instructions and a general power of attorney. One can then go abroad with none of the fears that haunt the investor far from England who has left his investments in the management of some private individual: the bank will sign all the necessary transfers, etc.,

that, by the time the child is of age, the nominated trustee is not alive to discharge himself of his responsibility, and continuity of policy may quite conceivably be lost. A bank does not die. When a solicitor is to be employed, the bank undertakes, if possible, to employ the solicitor nominated, or the usual family solicitor, as the case may be. Again, without any



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charge to the Trust, the bank's auditors will examine yearly all the documents, investments, and accounts pertaining to the Trust.

So much for some special services which a bank is prepared to discharge for its customers. There remain all those other, better-known facilities to be enumerated. A bank will take care of a customer's will, his jewellery, his pictures, or his share certificates; it will lend him money; it will pay his subscriptions; it will furnish him, in his pass-book, with a means of studying his expenditure from day to day; it will help him, when going abroad, with letters of credit, and will even take out his passport for him; it will advise him confidentially before he enters into business with persons of whom he knows nothing; and, from first to last, it will give him that complete sense of confidence in the integrity of his agent which means ease of mind and leisure still further to improve his own economic situation. Finally, there is one service which the British bank performs for us all, whether we are its customers or merely individual members of a great Empire—and that is by first creating, and then maintaining, a practice of such a character as to make British banking to be regarded abroad as the ultimate example of commercial honour.

IMAGINATION AND INSURANCE.

If one were called on to declare in what way the insurance office had developed most remarkably, I should be inclined to say, in the use of its imagination. All great social reforms are really the result of the employment of imagination. An imaginative conception of human needs gave us penny postage, factory reform, excursion tickets. At one time a Life Office was both unimaginative and reticent. It hesitated to investigate any but the most obvious requirements of the insuring public, and was silent about what it could do when it had something to offer. To-day an insurance office neither fears to be human, nor, being human, to advertise the fact. The controllers of insurance policy to-day are not merely men of human sympathy, but with a brilliant sense of publicity. The result is that the ordinary householder, the poor parent ambitious for his children's future, the owner-driver among motorists, the tradesman with a property of growing value, sees in the insurance office not a friend only, but a friend with immense reserves of wisdom and consideration, who sets out the services he offers in the clearest manner possible. Many people, however, will not read. Indeed, it is probable that to-day any deficiency in the habit of investigation is in the customer of the insurance office rather than in the office itself. It is not the

office which fails to discover the needs of the customer; it is the customer who fails to discover what the office would do for him in a dozen ways if only he would study its announcements.

How many men of small means, for instance, know the great development there has been in the system of monthly payment of premiums? Just as we may buy our furniture on hire-purchase and have a dining-room suite conveyed to our homes in a plain motor, and that by payment of a first instalment, so we may take out a policy of insurance on our life. For a payment of £1 a month, beginning at, say, twenty-one, we can insure for a total of £600 (whole life assurance) or an endowment assurance of £362 (payable at fifty). The premium can be paid by one's bank. Even now many parents do not realise how they can insure the cost of a first-class education for their children. A payment of £7 per annum, begun at birth, covers the cost of a public school education. Alternatively, it gives £464 in cash at forty, or £1000 at death. Assurance on behalf of children has developed enormously. But arrangements cannot be made too early. The earlier the engagement is entered into the less the premium. The age at which benefit shall begin to accrue for the child is entirely a matter for the decision of the parent. For instance, an arrangement may be made for a capital sum to be at the boy's disposal when he leaves school, so that he may get a start in life. There can be no doubt that these new facilities offer a special opportunity for the parent who wishes his boy to enter a profession, one of the requirements for entrance into which is the payment of a heavy premium.

Another feature of modern insurance is the single-premium policy. It is suggested that this should appeal particularly to professional men, contractors, and so on, who sometimes earn a large sum for some particular service, or the execution of a special contract. This type of policy should appeal also to the artist, whether author or painter, who is paid for a particular work. The lucky sale of a picture, the unexpected success of a book, might be made to assure his comfort in old age, whereas he might find the regular payment of a premium irksome and difficult. It scarcely needs to be pointed out that compulsory insurance against third-party risks is just now a subject to attract the attention of the motorist: while another interesting field for study is that of group life insurance available for employees in factories and elsewhere. And there is the All-In policy to which householders are resorting more and more. This covers us against loss by fire, burglary, explosions, thunderbolts, employer's liability, and pretty well all other risks to which the householder is exposed. It will also provide us with our expenses in the event of our being forced by fire or other cause to live temporarily elsewhere



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besides sparing him all anxiety that his representative may default.

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THE ROYAL EXCHANGE: THE HISTORIC BUILDING IN WHICH IS THE HEAD OFFICE OF THE ROYAL EXCHANGE ASSURANCE.

than in our own home. The services which are offered by a good insurance office are now so many that they will be found to cover most of the ordinary risks of life, and the man who will not trouble to study the literature which the office issues probably continues to endure anxieties which are quite unnecessary.

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Total Income - - £3,020,000

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Statement of Accounts

December 31st, 1929

LIABILITIES		£
Paid-up Capital..	13,432,968
Reserve Fund ..	.. .. .	13,432,968
Current, Deposit & other Accounts		
(including Profit Balance) ..	£378,529,625	381,449,189
Balances due to Affiliated Companies	2,919,564	
Acceptances & Confirmed Credits ..	.. .. .	19,779,218
Engagements ..	.. .. .	17,695,148
ASSETS		
Coin, Bank Notes & Balances with Bank of England	.. .. .	46,918,243
Balances with, & Cheques on other Banks	.. .. .	18,375,202
Money at Call & Short Notice ..	.. .. .	21,670,909
Investments at or under Market Value ..	.. .. .	32,928,891
Bills Discounted ..	.. .. .	58,783,657
Advances to Customers & other Accounts ..	.. .. .	210,374,230
Midland Bank Executor & Trustee Co. Ltd. :-		
Loans on behalf of Clients ..	.. .. .	164,444
Belfast Banking Co. Ltd. :- Government of Northern		
Ireland Guaranteed Loans Account ..	.. .. .	1,800,000
Liabilities of Customers for Acceptances,		
Confirmed Credits & Engagements ..	.. .. .	37,474,366
Bank Premises at Head Office and Branches ..	.. .. .	8,964,535
Other Properties and work in progress for extension		
of the business ..	.. .. .	1,213,349
Capital, Reserve and Undivided Profits of		
Belfast Banking Co. Ltd. ..	.. .. .	1,448,108
The Clydesdale Bank Ltd. ..	.. .. .	2,940,054
North of Scotland Bank Ltd.	2,356,655
Midland Bank Executor and Trustee Co. Ltd.	376,848

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Monte Carlo Rally, the greatest international trial of the year, always provides some wonderful records of endurance and pluck, but the news that has just come through from the Hon. Mrs. Victor Bruce, who this year entered her Hillman "Straight Eight," shows what a terrific fight against overwhelming odds the plucky crew have put up. Mrs. Bruce's start this year was from the most northerly point—Sundsvall, near Lapland—and the journey to Monte Carlo comprises well over 2000 miles, which had to be accomplished in ninety-three hours, an average of about twenty-five miles per hour day and night. Everything went well up to about twenty-five miles from Sundsvall, when, during the night, the car got out of control on a steep hill, one in four, covered with ice. Gathering speed, it dashed down the hill, bounding against rocks from one side to the other, finally leaping the side of the road and falling on to rocks and trees below in the forest. With the nearest town twenty-five miles away, they found two wheels broken, axle-shaft and steering bent, front springs, petrol-tank, running-boards, and wings broken, chassis cross-member bent—in fact, it meant practically rebuilding the car. Fortunately, the crew were not seriously hurt, although badly shaken, and the engine remained intact. Luckily, a passing car took the crew into Sundsvall, and they managed to secure a repair-lorry and men to get the Hillman back on to the road. This took several hours, the car being tightly wedged between two huge rocks, and the state of the road made it impossible for the lorry to reach even the part of the hill where the car went over. With only twenty-four hours to spare before the scheduled starting

time, this would have dismayed the majority of competitors; but they were towed into Sundsvall, and, by working right through the night, had the car ready on time.

Success Follows Strenuous Effort. Mrs. Victor Bruce left Sundsvall at 12.32 p.m. on Saturday, Jan. 25, having had her car thoroughly repaired, but fog, snow, and ice further handicapped her efforts at Linköping. Fortunately, the Hillman, she reported, was running like clockwork,

and she was the first British (and also woman) competitor to arrive at Monte Carlo on Wednesday morning, Jan. 29. More than a hundred rivals, including other lady drivers from France and Germany, competed in this Rally, but Mrs. Bruce selected the furthest starting point allowed under the rules, and really a most difficult and dangerous course to Monte Carlo. She had covered 2140 miles at an average speed, from the time of starting to arrival at her goal, of twenty-five miles an hour, including time lost by stops for refuelling. Four days and nights at the wheel, with but brief spells of rest, made this a glorious adventure! Also it has proved to the world at large that British cars can withstand hard usage and emerge successfully from the effort, adding credit to the automobile industry.

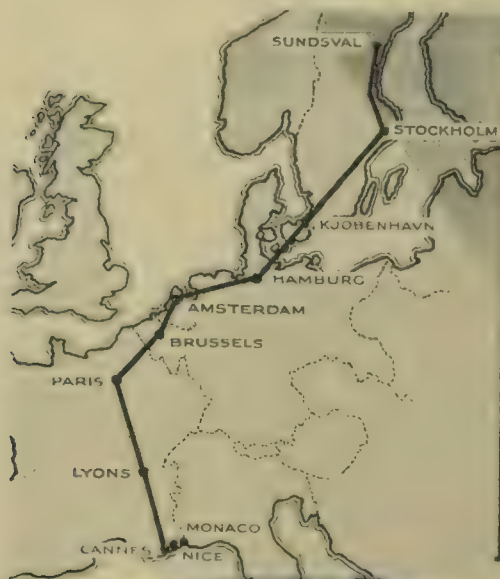


THE FIRST BRITISH CAR TO ARRIVE IN THE RECENT MONTE CARLO MOTOR RALLY: THE HON. MRS. VICTOR BRUCE AND TWO COMPANIONS BEFORE STARTING FROM LAPLAND IN A HILLMAN "STRAIGHT EIGHT" SEGRAVE.

and the car and its passengers arrived in good time to catch the Helsingborg ferry. Thence she continued to Hamburg, and arrived at 10 p.m. on the Sunday, being the first competitor in the Monte Carlo Rally to arrive there from Sundsvall. From Hamburg Mrs. Bruce encountered black fog for 400 miles on her way to Paris; and the Hillman "straight eight" averaged forty-five miles per hour the last 900 miles of her journey. This speed kept her in the lead of other competitors who also had started from Sundsvall,

and, as ladies will be present, dancing will follow the dinner and continue until 1 a.m. The motoring public owes a great debt of gratitude to Dame Ethel Locke-King, who maintains Brooklands as a training ground for the British motor industry at considerable expense to herself, in order that our motor manufacturers can adequately test their new models before the public is asked to buy them. Before Brooklands was built, as I know to my own cost, the public had to do the testing for the manufacturer,

(Continued overleaf.)



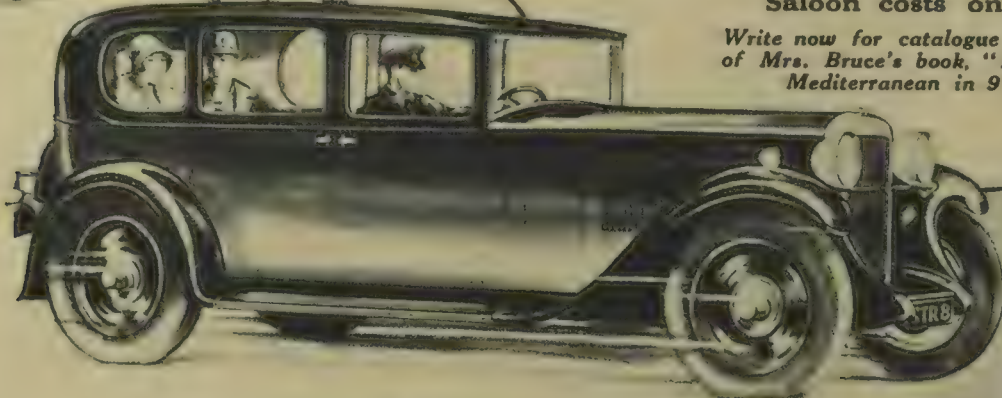
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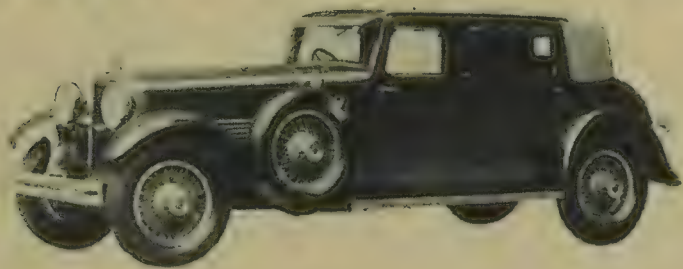
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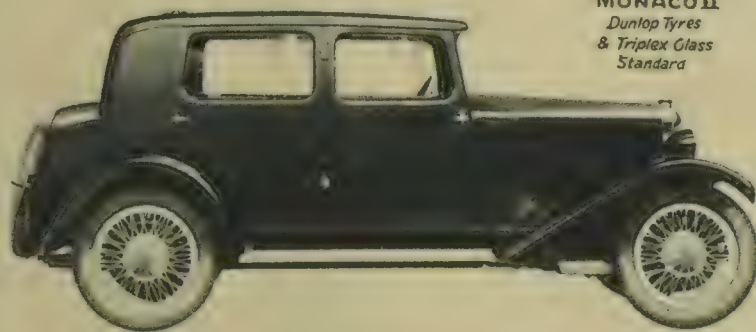
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"The Riley Record.")

(Continued.)

as the improvements of the machine were due to the complaints of the customers in regard to specific details. To-day the motor manufacturer tests his cars and commercial chassis on the track at high speed to see if the design and the materials can stand up to extra-high strains and stresses the vehicles might be called upon to bear under exceptional circumstances.

Humber "Snipe" An excellent example of an improved car is the new Humber Cabriolet de Ville. "Snipe," with its longer wheel-box chassis to carry a full-sized "Pullman" saloon coachwork. The "Snipe," rated at 23.7-h.p. for its six-cylinder engine, has been chiefly referred to since its appearance at the last Olympia car exhibition for its moderate price of £535 for the Weymann saloon on a shorter chassis and for its speedy road performance. The improved "Snipe" costs £1095, with an excellent Thrupp and Maberly body of the coupé-de-ville type, such as has been obtainable hitherto only on chassis costing three times that of this new Pullman Humber "Snipe" long wheel-box chassis. After all, there is still a considerable difference between a motor-car and a motor-carriage, although both may be of the enclosed pattern so far as their superstructure is concerned. One notices this particularly in this Humber cabriolet de ville. The body reflects luxury from the moment one enters the chauffeur's seat. Arm-rests are provided on each of the doors, and there is a central folding arm-rest as well. The "de ville" extension folds neatly into a shelf when the carriage is used as a brougham, with the chauffeur unprotected by any roof-head. This folding-away of the leather head is so ably designed that the extension is hardly noticeable when rolled up, so well covered is it under the shelf.

Feather-Bed Car Comfort. Thrupp and Maberly have certainly given this carriage an air of refinement in its outlines, as well as roominess and comfort for its users. The rear seats are adjustable. It is a virtue I have asked for during many years of motoring, as standard angles for rear-seat squabs do not always make comfortable seats for every passenger. In this Humber Pullman one adjusts the cushions to suit one's own angles. Every coachbuilder should provide similar comfort as a standard carriage equipment. Perhaps we shall get it now that a £1000 carriage gives it without asking, and such example should be at least "contagious." A folding arm-rest is fitted between the

rear seats in addition to the usual arm-rests on each side. This effectually prevents one jostling one's neighbour sitting in the other seat, even while traversing the most "colonial" of cross-country rough tracks, when even the best-designed springs are apt to throw passengers against each other without this dividing arm. There are two auxiliary seats, easily brought into use or folded up, and a polished walnut cabinet with door is provided between them. All the seating is given double-spring cushions, so the occupants can enjoy the "feather-bed" comfort without that helpless feeling of not being able to get up that is often suggested by seats that are too low. An excellent feature in this carriage is the Thrupp and Maberly patented window partition, which, when it is lowered about six inches, disappears into a forward sloping channel, thereby leaving considerably more leg-room in the rear compartment than is usual in this type of body. This lowering of the division between the front and rear compartments permits this Humber Pullman cabriolet de ville to become at will an owner-driven carriage with the "de ville" extension protecting the pilot. Silk blinds and Triplex safety glass, with the usual companions and knick-knacks, complete the equipment. But the chief reason for giving such details is to show that it is possible nowadays to get the height of luxury in carriage comfort at about half the usual cost.

Like a phoenix from its ashes has the sixth edition of Mr. John Parker's famous biographical record—"Who's Who in the Theatre." Compiled and Edited by John Parker. (Pitman and Sons; price, 30s.)—risen from the cinders, not of fire, but of burglary. And congratulations, not only on the new volume, but on the courage and determination which have made it possible for it to see the light after the disastrous loss of September 1928, will, no doubt, pour in on Mr. Parker from all corners of the World of the Theatre. To the critic who can look back on nearly half a century of theatrical life this is no ordinary dull compendium of facts: within the covers lurks much that forms the glamour of the footlights, and page after page, meditatively turned, will bring back nights of glorious triumph and names whose printed symbols awaken remembered thunders of applause. It is a book that no one who loves the theatre can afford to be without, and its packed and accurate information is worth its weight in gold.

THE WORLD OF THE THEATRE.

(Continued from Page 193.)

It was the magic of personality. Yet it was not Matheson Lang's best part—he has created far more majestic characters in his career; nor was he entirely the figure as we read it in the novel. But what of that, since probably not one among ten in the audience had heard of, let alone read, the book? What of the fact that, in appearance, Mr. Lang—that fine type of Western manhood, a Protestant church dignitary's son—was only a Jew by *tour de force* of make-up; that—to those familiar with South German Hebrews—he never betrayed his lowly descent, his fawning manner, his softness of voice and vowels which is so peculiar to Wurtemberg's German; that he was so grand a *grand seigneur* that he overshadowed all the courtiers and made his ducal master look not only a sybarite but a buffoon? The public cared not two straws for these racial differences and for that elevation of the character by the natural gifts of the artist. To them Matheson Lang was presented as Jew Süß, master of princes, wielder of men, a maker and breaker of careers, with an Olympian air and but one soft spot in his granite composition—the love for his child—and, no matter what he was called, to them he was Matheson Lang, and therein lay a world of imagination, of attraction, of fascination, of something supermannish which is difficult to explain but is the secret of all personalities that cast a spell on the crowd.

In this actor—perhaps the greatest of our time in England, the only one whom we could name in the same breath as Irving and Tree—the young playgoers, especially the girls, see the *beau idéal* of a man, the ideal lover, the hero of romance, the hero, too, in the battle of life; their elders, an incarnation of aristocracy, of command, of leadership. To the former his voice sounds the melody of harps in the air; to the latter the distinction of his delivery, his repose, his manner—and his manners are an example—are, in the minds of men, a cause of gentle envy. He fills the stage when he stands alone; he dwarfs his surroundings in scenes of *entourage*; his every word is sovereign coinage; his silence is eloquent. Thus, although the Süß of the play is but a fragment of the complex character of the book, we come away with a vision indelible rising from a mass of negligible details—a personality in all the pregnant meaning of that magic word.

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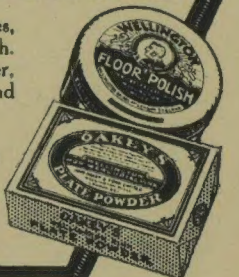
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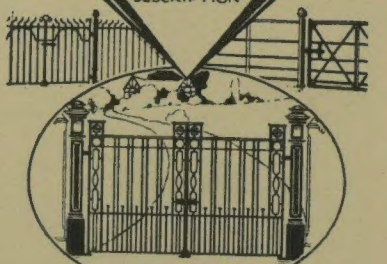
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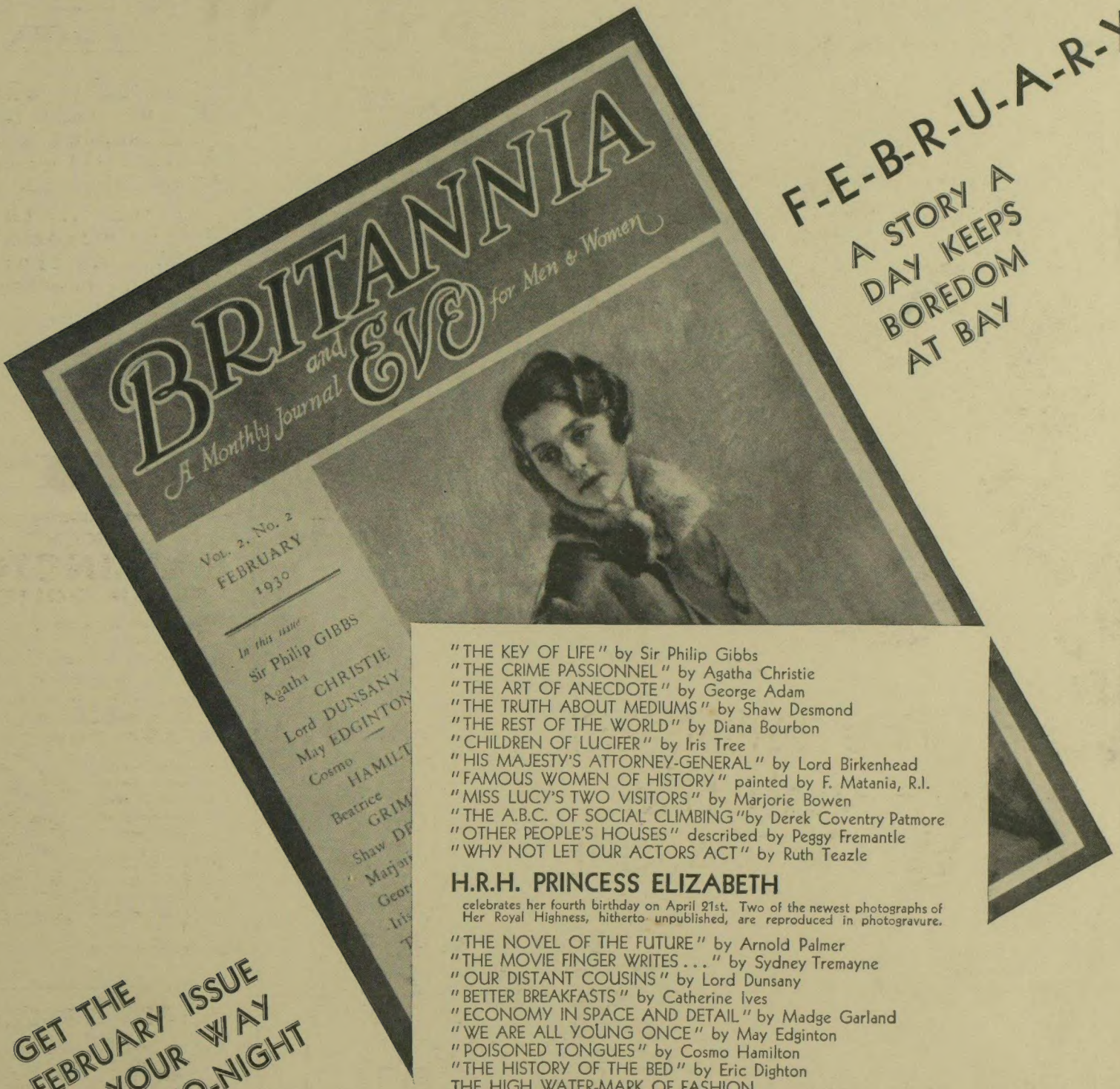
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Vol. 2, No. 2
FEBRUARY 1930

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May EDGINTON
Cosmo HAMILTON
Beatrice GRIMSHAW
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